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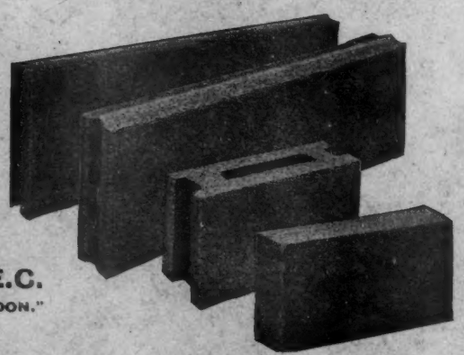


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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

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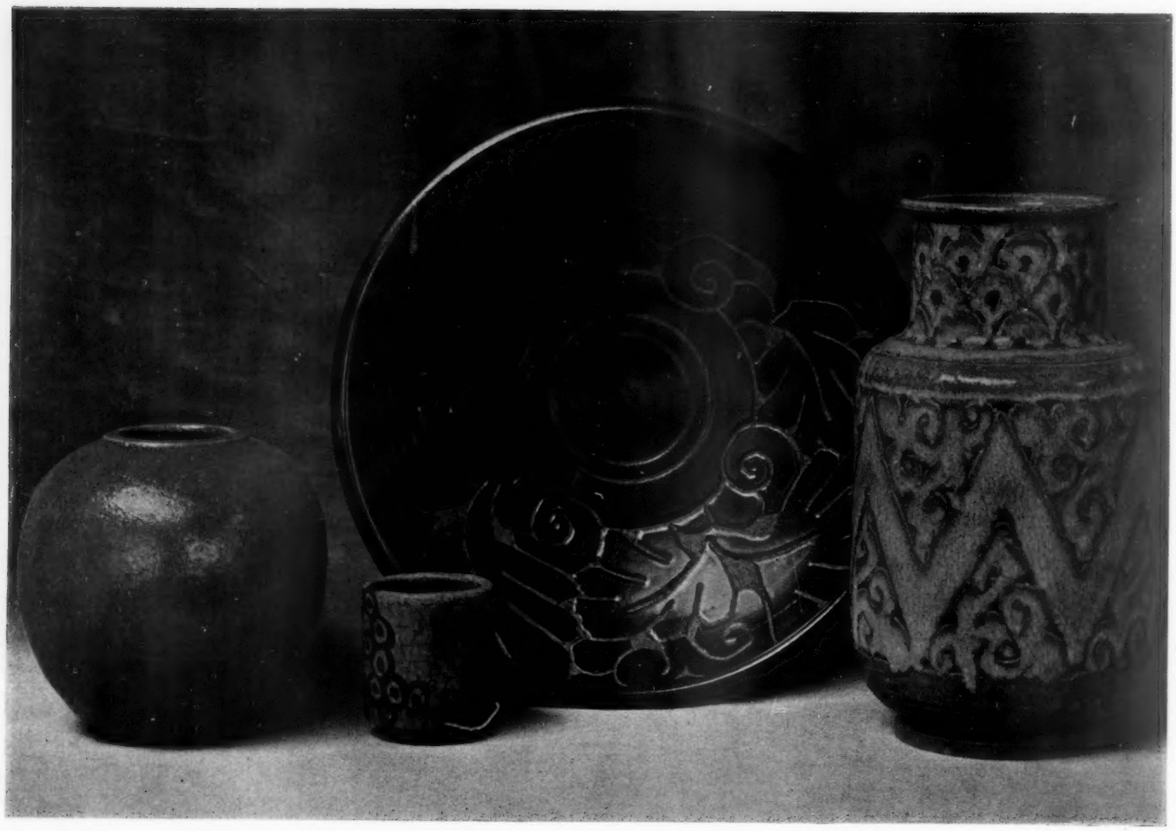


Plate I. January 1928.

COLOUR AND FORM.

Four pieces of modern French pottery.

Designed by Emile Lenoble.

W. G. Newton.

IT is with very keen regret that we announce the resignation of W. G. Newton from the editorship of THE ARCHITECTURAL REVIEW. For several successive years he has experienced an increasing difficulty (as every architect with a big practice will understand) in reconciling his numerous professional obligations with the duties of editorship, and this has led to a final decision to surrender the Editorial Chair.

W. G. Newton, educated at Marlborough and Oxford, and a partner in the firm of Ernest Newton and Sons, became co-Editor with his father in 1921. The *cliché* "he was a worthy successor" is peculiarly apt, for he not only completed on the REVIEW the work which Ernest Newton began, but followed a succession of extraordinarily brilliant Editors on whose devoted work the reputation of the magazine was founded.

In 1896, when it was first issued, the avowed object of the REVIEW was to deal with the artistic, as distinct from the technical, side of architecture. Its policy even in its first years was thus always to regard architecture as an art of universal and world-wide interest, exercising an appeal not only to practising architects, but also to the general lay public. That it had some early success in following this policy is incidentally shown by the rather lugubrious comment of *Literature* nearly twenty-seven years ago, to the effect that "the magnificent appearance of THE ARCHITECTURAL REVIEW is bound to increase the public respect for architects." But in spite of successes the early life of the magazine was chequered with difficulties. Although it had achieved a large measure of popular esteem, it was not receiving sufficient support from the general body of practising architects to obtain the authority which it was afterwards to acquire. At this critical stage in its career an idea was conceived by the late C. E. Mallows—an idea which was to leave a deep and lasting impression on the history of the REVIEW, and to bring about a metamorphosis of its fortunes. This idea was, in brief, that a round table of prominent architects should be established as an editorial committee on the principle so successfully adopted by *Punch*; that this committee should direct its policy, select its articles and illustrations, and shape its destiny.

A happier suggestion could not have been made, and it was at once put into force. The list contained the names of Norman Shaw, Reginald Blomfield, Ernest Newton, John Belcher, Frank T. Baggallay, Gerald Horsley, E. J. May, Walter Millard, E. S. Prior, Halsey Ricardo, F. M. Simspon, Leonard Stokes, and Mervyn Macartney, assisted by D. S. McColl as executive Editor. This was in the days before death and knighthoods had made some hallowed and others famous, but it is a curious fact that there is hardly a name in that list which is not now a household word in the world of art.

Under this regime the REVIEW won its name. But the very increase of work involved by the immense scope and influence of the paper put a period to the indefinite continuance of the round table. Eventually it passed away, and Mervyn Macartney became the Editor, a position which he held with the highest distinction for seventeen years, including the very difficult times of war. It fell to Ernest and William Newton to carry the REVIEW through the almost equally difficult early years of peace: Ernest from 1921 to 1922, when he died, and William from 1921 to 1927.

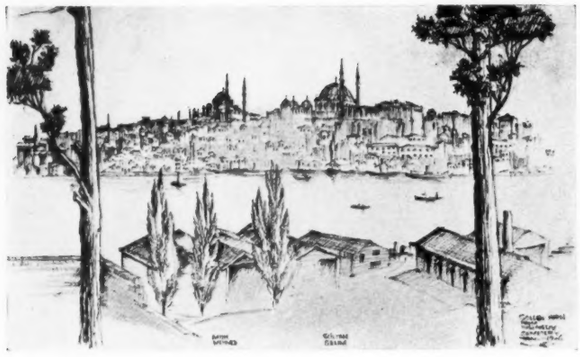
W. G. Newton's connection with the REVIEW, although originally he was associated to make it possible for his father to accept the Editorial Chair, was one of those fruitful and fortunate chances with which Providence occasionally sees fit to bless mankind. Architect, scholar, and *littérateur*, he was also a man of action as may be deduced from the fact that he entered the war as a private soldier and came out of it a colonel with the M.C. Conservative, yet with an original cast of mind, he observed in his direction of the paper that blend of affection for tradition with freshness of thought which so distinguishes his buildings. Mr. Newton's attitude towards the past is that of a great courtier towards his king. With low obeisances of high respect he bows himself out of the royal presence—backwards into the future.

But Mr. Newton's most remarkable quality, an invaluable but not always an editorial one, is undoubtedly his Stevensonian gift of words. The short essays which have often filled this page reveal a very just combination of emotional vividness, felicity, and restraint. The emotion never runs away with the reserve, yet the impression left is of sensations felt with exquisite poignancy. Here is a thinker whose inclinations nevertheless always lead to description; the impulse is his to recapture in words odd beautiful moments taken warm from memory. Whether of gunfire, "a concussion that seemed, as it were, oddly resilient, like the sound of a racquet ball hit in some monstrous court," or of cypresses in Italy, standing, "like the smoke of a desert encampment, straight into the twilight," the simple words are charged with inevitable beauty, and ring out with the incisive finality of pistol shots. Of the thinker, the little book *Prelude to Architecture* gives record; but here, too, the artist peeps through the philosopher, reinforcing arguments with feeling.

Mr. Newton is now to be reckoned amongst the elect Editors of the REVIEW, with Norman Shaw, Sir Reginald Blomfield, Ernest Newton, Mervyn Macartney, and D. S. McColl. But fit as he is to take his place in this select and celebrated hierarchy, we prefer to frame the artist in his own picture, to take leave of him in a setting peculiarly his own. So he shall come in his own words "to a great church in a little town where night was newly fallen." And there he will be walking "in the twilight of street lamps about the empty cobbled ways, the warmly-lit and half-veiled intimacies of upper rooms on either hand. Under the clouded moon the church walls are a faintly gleaming cliff. Here and there are black openings, bat-haunted, and spire and ridge and gable are outlined against the dim sky. It is wonderful thus, half-seen, with its cataract of great buttresses, its massed porches on north and south, and its whole air of solitary dark splendour. The lights of the little intricate town are about its feet, while high above the mystery and confusion of buttresses and window and parapet the long line of the roof lies like an untrodden mountain ridge quietly under heaven."

The City of Silhouettes.

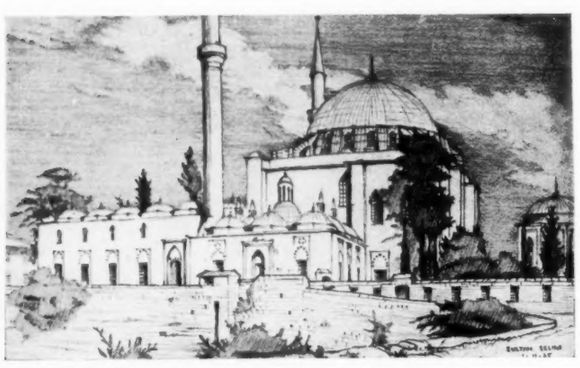
By Hewlett Edwards.



CONSTANTINOPLE presents so many aspects appealing to or attacking such different angles of temperament, that few cities can give rise to a greater diversity of opinion.

The traveller fresh from England should, in planning his holiday here, allow some weeks as a period of adaptation to Eastern usages. Sometimes longer is needed, but by insensible degrees the eye, the ear, and the nose learn to disregard what are at first affronts upon them; gradually the less insistent elements: the skylines, the magnificence of the mosques, the inevitable picturesqueness of the Turkish quarters, make felt their more enduring presence. The twanging of the Eastern oude is heard from behind the lattice window; the minor cadence of the street cries becomes apparent; the outlandish runs and twists of song acquire some musical meaning. The growth of these elements marks a new stage in the appreciation of the city.

A true idea of the topography of Constantinople can be gained by walking beyond its boundaries in the direction of Mashlak or Ok Maidan. One emerges on a broad, open country two or three hundred feet above sea level, which is scored by deep valleys running eastward to the Bosphorus and southward to the Golden Horn. These features are typical of the country on which the city is built; high ridges whose lower slopes are serrated by valleys deepening towards the seas. The buildings, as seen from the water, stand one above the other, often divided by stepped lanes and passages plunging straight down the hill; the more important roads usually taking the course of the ridges and the line of the valley beds. As a consequence of this broken terrain, largely surrounded by such various stretches of water, there is an extraordinary diversity of views. In these the skylines of the ridges are seen against the Marmora and the far-distant blue of the Asiatic mountains; the Bosphorus with its cypress cemeteries and nearer hills; and the Golden Horn with its maze of shipping, floating bridges and the rest. These skylines are of such pervading interest that, to me, Constantinople is primarily a city of silhouettes. And in all is the piercing quality of the minaret; often, as it seems, the catalytic agent precipitating a certain order of composition.



The basis of Byzantine times may in Stamboul be found not only in historic churches and in the city walls, but out of the usual track in many odd corners. A characteristic piece of wall or arcading; a Byzantine capital now used by the hamals on which to rest their enormous loads—these are constantly seen, massive by contrast with the frail



construction which has often followed. The buildings of the Venetians and the Genoese of later centuries are also frequent, but are more confined to certain quarters in Galata and the districts along by the Golden Horn. The best known example is the Galata Tower, a bold upstanding circular mass which, in the upper part of Galata, still forms the pivot of the Pera peninsula.

Many of these buildings, Byzantine and Italian, are even yet in use as warehouses, dwelling-houses, and shops. They decay, but are still overflowing with life; colourful, noisy, smelly, but making the old places vivid and redolent of humanity. Many are now disappearing in the street-widening works made necessary by the invasion of the motor-car and the electric tram.

These numerous remains form a mine for archæologists; I often wonder how much has been mapped and measured. The old Han in the leather tanners' quarter—has this been recorded? It is a most interesting example of the caravan-serai—a square plan with central open courtyard surrounded by wide verandas at first-floor level, these having arcaded fronts giving on to the courtyard. It would certainly take



Plate II. January 1928.

THE GOLDEN HORN AND THE GALATA TOWER.

UNIV
OF

a bold man, with much tobacco, to make a measured drawing of this; a Neapolitan for preference!

The larger mosques are better known; their claims are adequately canvassed. Santa Sofia, or Aya (Mother) Sofia as the Turks have it, stands first; it remains the challenge to posterity. The vast interior with its rich detail is unrivalled. But, to me, the exterior is surpassed by the considered massing and dome structure of the mosques of Ahmed and Sulieman. The small district mosques which are found in every quarter of the city remain unwritten. Often unpretentious square buildings, they are rarely lacking in sound proportions, while many have exceptional features: as a veranda covered by a sweeping roof supported by wooden posts and beams of simple, interesting detail. Here again all seems centred on the minaret. These are of most varying design, some massive and squat, others of such slender proportions as, in appearance, reaches the verge of stability. And always the miniature cemetery is dignified by its sombre cypress, casting towards evening far-flung shadows over roof and wall.

Constantinople has in the past suffered most serious devastation by fire. At the present time something like one-sixth of Stamboul (apart from Pera) stands derelict, as is seen by the *quartier incendié* on the official map of



the town. These fires did not arise from war or other exceptional event, but from the careless customs prevalent in the closely built wooden houses of the Turkish parts of the city. It is to the credit of the authorities that, by the establishment of a well-equipped fire brigade, much has been done to prevent such widespread destruction in the future. Of these wooden houses large areas have been destroyed, but much remains proving the loss in picturesque values.

The typical Turkish house is timber built, sometimes with lower storey of brick or stone. The timbers are usually covered with weather-boarding, but occasionally the spaces are filled with plastered brickwork, or quite commonly with lath and plaster. The ground floor is used for servants and rough storage, only the upper floor being occupied by the family. This floor has, in most cases, a bold projection over the lower wall and the street, being supported on stout timber brackets often springing from a point about four feet above the ground. These projected upper storeys are usually not parallel with the ground floor, but are set out at an angle, one corner having two or three feet overhang, the other no overhang at all. The origin of this peculiarity may lie in the lattice harem windows, through which little could be seen were the windows set parallel to the street: whereas these raking angles allow a view along its length. The



roofs are invariably of half-round Turkish tiles and are at a very flat pitch, perhaps ten to fifteen degrees. Windows are of the guillotine pattern without sashweights, and are of good proportions. The doors usually have full-length panels with raised lozenge or other form inset. The keynote of these buildings is simplicity, but sometimes quite excellent carved ornament is found in fanlights and in ornamental mouldings of a twisted cord type. This I have seen begun in carved wood and finished in actual rope tacked on to the woodwork! The timber used is fir from local sources, untreated, as preserving liquids are unknown, and not one house in a hundred is painted. Thus allowed to weather, it assumes a mellow tone of silver-grey blending most justly with the greyish-greens of the tiles.

These old Turkish streets have an air of the romance of past days. The walls and roofs, so often seen from above, are compact with one motive; varied discussions of one theme. Few streets are straight, and the irregular setting of the houses, the steeply stepped by-ways, the projecting storeys so much more diversified than can be described; these, with values intensified by the brilliant sunshine and sharp shadows, have for some an enduring attraction.

I do not propose to enter into such matters as sanitation, water supply, drainage, and the like. These doubtless have their uses, but are best forgotten in old Stamboul. Indeed, I sometimes fear that they can only come as an accompaniment to the rash of Continental jerrybuilding which is spreading eastwards, which has, indeed, already invaded certain parts of Constantinople. Here, as in England, the problem of bending the ideals of western efficiency to meet an historic atmosphere without its destruction has not been solved. As modern ideals gain in strength so traditional methods lose their vitality. May some genius arise to compose these opposites!



A HISTORY

OF

The English House.

By Nathaniel Lloyd, F.S.A.

INTRODUCTION.

The study of the development of English houses from the primitive booth to the eighteenth-century mansion covers so long an historic period and embraces such diversity of types that inquirers, after reading a textbook, often put it down without having received more than a vague and rather foggy impression of the subject.

In acquiring a language, experience shows that it is well to begin by studying an elementary grammar and learning many simple words, rather than by embarking upon the more formidable task of mastering an exhaustive treatise; similarly, that any branch of architecture should first be presented in as simple a fashion as possible. I have, therefore, decided in this history to put into practice a theory I have long held: that architecture is an art which concerns the eye and that information relating to it should be presented, not by long verbal *descriptions, occasionally illustrated, but in the form of* pictures *supplemented only by explanatory notes. In doing this I feel that the horse will be put in his proper place—before the cart.*

This history will consist of a series of photographs of buildings which still exist, each photograph being accompanied by a short description. Together, these should give a general view of the subject, and the rivulet of text which will run through and round the pictures will help further to explain them. Other contemporary buildings of the medieval period will also be indicated, in the hope that those interested may be led to make them objects of excursions and first-hand study. Some of the buildings shown must be familiar, but others are comparatively unknown. Interior details, such as stairs, roofs, fireplaces, and decorations will also be represented and described.

IN writing of the development of English houses, it is usual to begin with Norman castles, referring, perhaps, to buildings showing Norman influence, which were erected shortly before the Conquest; but the subject cannot properly be understood or the significance of later design fully appreciated without some reference to the history of this country during Roman and Saxon times, in order to show how far the homes of the dominant inhabitants of the first thousand years affected the developments of the next thousand years.

The Roman occupation of Britain had surprisingly little permanent effect upon native architecture; but it should be remembered that the Romans were conquerors, and that although Britons lived side by side with them, and many were possessed of considerable holdings of land, the Romans did not assimilate with the inhabitants whom they displaced, enslaved, and taxed oppressively. It may seem incredible that a people so long in contact with Roman civilization as to have adopted it entirely and to have become thoroughly Romanized should have been so effaced that every art, every manufacture and even their methods of living should have disappeared. The explanation lies in the difference between the Roman conquerors and those conquerors of this island who succeeded them. The Romans conquered and, after ruthlessly suppressing all resistance, allowed the natives of the country to carry on their own occupations; to make and build and possess goods, subject to submission to Roman rule, service and payment of tribute. Roman rule was "deadening and oppressive, the financial exactions severe and the effect of Roman government was the utter extinction of the military spirit and of any sentiment of patriotism amongst the mass of the population."[1] This was the state of the country so far north as the Trent, including all the most developed, the most fertile and most desirable territory. Beyond the Trent and in Wales a continuous state of rebellion existed between the inhabitants and the large Roman forces who kept them within bounds. Consequently these areas were not permeated by Roman civilization as were those in the south and east. The Saxons, Danes and others who invaded the country after Roman evacuation, landed on the east and south coasts. They did not come to rule and take tribute, but to supplant and occupy. Their policy was to

[1] Geo. Wade Norman, in *Arch. Cantiana*, xiii, p. 104. London, 1880.

destroy the inhabitants and where they might have enslaved some, successive waves of immigrants (also from Saxon, Scandinavian and similar sources) treated those who had preceded them just as they had treated the Romanized inhabitants. It is not difficult to realize that such waves of destruction, repeated at frequent intervals for hundreds of years, must inevitably efface not only all traces of Roman influence but also the whole of the inhabitants in those areas where Romanization had been most complete, for those were precisely the districts assimilated by the Saxons. This view is that adopted by Mr. Trevelyan, who points out that the only tangible results of Roman occupation in England are the roads they made.[1] This is the answer to those who find it difficult to understand how well established arts could have become extinct in this country between Roman and medieval times. Of these one instance will suffice. If there was one industry which the Romans introduced here that can be said to have been more widely spread than any other, it was that of brickmaking, yet that art seems to have died out with their occupation. To those who argue that bricks *may* have been made in the Roman manner by the Saxons, one may reply that as Saxon buildings which contain brick are found only in the neighbourhood of Roman ruins, and that where there are no such ruins Saxon buildings are constructed only of local stone, it is reasonable to infer (until evidence to the contrary is forthcoming) that the Saxons did not make them, and that brick was not made here until about the year 1200, when we find the earliest medieval brick, made in quite different fashion from that of the Romans.

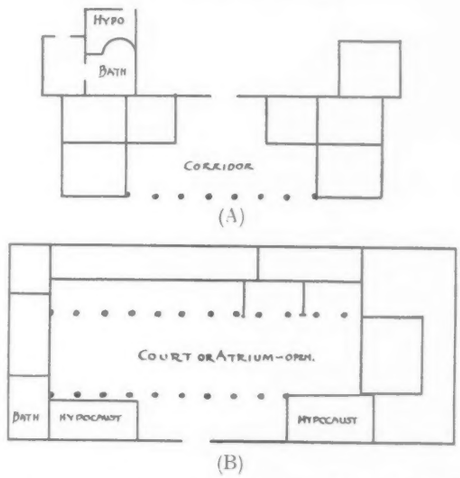


FIG. 1.—*Roman house foundations which have been uncovered reveal many types; two typical ones are illustrated: (a) Rooms with a corridor, open to the air on one side; (b) the central court (atrium) surrounded by rooms. Probably the superstructures of most houses, even large ones, were of timber and plaster. Roman houses were heated by hot-air flues from a central furnace, and many had baths, some consisting of several rooms, heated to different temperatures, such as we now call Turkish baths. The Romans do not appear to have used soap, but were scraped and rubbed while in the hot rooms and then rubbed with oil or unguents. The Roman house-plan did not influence later design, nor were its amenities copied by the Saxons.*

Of Roman houses there were three types, two of which are characteristic. These were the corridor type and the central court type; practically nothing of which remain but foundations, enabling us only to trace the plans. Large establishments consisted of many buildings, sometimes equal in area and accommodation to a small town. With these we are not concerned, but with typical villas. The corridor type consisted of a series of rooms, often opening one off another and having a corridor on one side, open to the air like a veranda (Figure 1A). A more developed plan was that where the rooms enclosed a central court (atrium) (Figure 1B), which was open to the air in sunny climes but may have been roofed over in other latitudes. This central space has been regarded by some as the original of the hall of the medieval manor house, but the central common-room may be traced far back to Greek and Asiatic prototypes and the English hall is more directly developed from the Saxon *halla* than from the Latin *aula*. There is little resemblance between the medieval hall and the atrium, but close resemblance between the Saxon and Danish hall and our medieval hall.

The Saxon dwelling was of altogether different character from the Roman house (for convenience, the word *Saxon* will be used to include all those invaders and settlers—Scandinavians, Danes, Jutes and Saxons—between the Romans and the Norman invasion), but, unfortunately, no examples remain. It is remarkable that even the earliest invaders after Roman evacuation did not occupy the houses they found—I do not think any remains of Roman dwellings show traces of Saxon occupation; indeed, there are reasons for believing that even Roman villas of the best type had superstructures of wood and plaster. This helps to account for the total obliteration of the Roman central heating by hot air-flues and of bathing arrangements. The Saxons destroyed and killed remorselessly wherever they went, and although they used such building materials as they found, they seem as a rule even to have avoided sites of Roman buildings, preferring fresh ones near at hand; whether superstition was the reason for this abstention, we do not know.

There are Saxon churches, as that at Earl's Barton (Figure 6), built of stone, but they are of late date and do not materially help us to form any idea of contemporary dwelling-houses. Illustrations of houses in manuscripts and descriptions of them in Saxon literature must not be taken too literally. References to heroes are often more legendary and mythological than historical, and the Saxon's tendency to boasting, both when in and out of liquor, is apparent. There are illustrations (Figures 2 and 3) in the Harleian MSS.[1] which at least are interesting. One (Figure 2) shows a group of Saxon buildings, partly of stone, partly of timber, and represents a lord and his lady in the act of distributing food and clothing to the poor. The building with the antlered head as a ridge finial is the hall, at the entrance to which the benefactors are handing out loaves of bread. On the extreme left is a bower, from which an attendant is bringing clothing for the naked. Between this and the hall is another building, from which armed men are issuing. On the extreme right is the chapel, surmounted by a cross: the lean-to adjoining is probably another sleeping-place. The other illustration (Figure 3) represents a man and woman, crowned (each with knife in hand), at table, where they are being served by three attendants. Curtains are drawn aside to give a view of the interior, and from contemporary references it appears that a curtain often took the place of a door. The bower is a lean-to structure, also with curtained entrance. In the foreground another crowned man is distributing alms, and on the left is a

[1] *History of England*, by G. M. Trevelyan. London, 1926.

[1] No. 603, fos. 57 and 67.

chapel where footwashing is in progress.

These drawings are ninth-century illustrations of Psalms cxi and cxxv—Vulgate version. As authorities for contemporary buildings they must be viewed with caution. The draughtsman's details seem to have been inspired by Southern European architecture, and it is quite possible that he himself may have hailed from the Mediterranean. It is clear that the establishments represented are those of exceptional persons, and certainly show the limited nature of the accommodation enjoyed by, possibly, an earl, exercising lordship over a large district, whose pursuits were war, hunting, and drinking, and who was maintained by the labours of husbandmen, whom he protected. It should be remembered that the Saxons were agriculturists, that they and their families lived in intimate association with servants and retainers (hearth-men), with whom they shared the home. Under the same roof also cattle were lodged, together with the produce of the land.[1] To find examples of such an establishment we must go to those lands from which the Saxons came, where there survive homesteads of some antiquity and where there are modern ones still built upon the same plan. Figure 5 shows such a homestead in Friesland; Figure 4 the plan and section of another at Edam, in Holland, which is only twelve miles from Amsterdam. Long after this type of building was abandoned in England, farm servants continued to share lodgings with cattle. Sixteenth-century inventories record sheets, blankets, and other bedding in the ox-houses. In the mid-eighteenth century a fashionable architect recommends that "servants of the meaner kind be lodged over the hen-houses, that common thievery of hen-roost robbing will be avoided."[1] Recently, until horses were supplanted by motor-cars, it was common practice for the coachman, his wife and family, to be lodged over the stables.

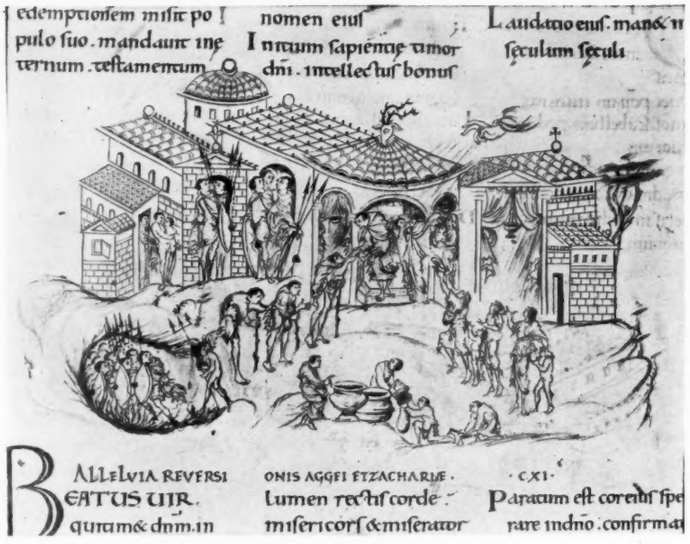


FIG. 2.

FIGS. 2 *and* 3.—*These ninth-century drawings, illustrating Saxon houses, are distinctly Byzantine in character and must not be accepted too literally. They represent exceptional establishments, but the usual elements of hall, bowers, and chapel are there. The Thane's house might consist of separate buildings, enclosed by a stockade, or might combine all three apartments under one roof. Serfs and others who did not share the accommodation of the hall dwelt in huts.*

Reference has been made to Saxon churches built of stone. These are all late and possess features such as "long and short work," posts and beams and even struts: all timber details which were imitated with strips of stone, which are reminiscent of timber construction. Timber, which was plentiful everywhere, was the Saxon's building material; indeed, an instance of it remains at Greensted Church, Essex (Figure 8) where split logs are set up on their ends, like a palisade, as walls. These stood on timber sills; the originals long since decayed. The spaces between the logs now covered inside by modern wood fillets pinned to the flat sides of the logs, may once have been stopped with clay. At the angles a three-quarter log (rebated inside) was placed (Figure 7).[2] Such construction is akin to other primitive work, like colonial pioneers' block-houses, which, however, were usually constructed of logs laid horizontally. That the Saxon's building material was timber is further indicated by his word for building being "timbriam," literally "timber," while "getimbriam" (to build) meant to construct of timber; hence the scanty architectural remains of this period, the paucity of which contrasts with the multitude of buildings left by the stone-working Normans, who immediately succeeded the Saxons.

Fully to establish the origins of the medieval house, it will be convenient now to consider some primitive dwellings and to see how they developed into those of which examples are still extant.



FIG. 3.

[1] It has been found that medieval timber buildings were built in bays or half bays, the bay being the space required to stable a yoke of oxen—about 16½ ft. or one rod, a measurement which is still employed in measuring land.

[1] *The Complete Body of Architecture*, by Isaac Ware. London, 1756, p. 354.

[2] *The Arts in Early England*, by G. Baldwin Brown. London, 1905, vol. ii, pp. 41–2.

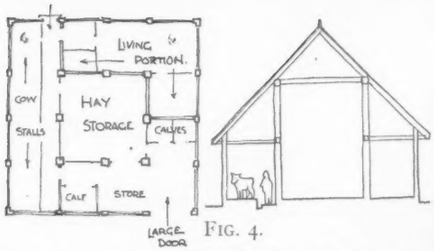


FIG. 4.

The Saxons were agriculturists (when not warriors): the lord living under the same roof as his retainers, servants, his cattle, and the produce of his land. The "lofty hall" like a barn, with sleeping chambers (bowers) attached, has its modern prototype in the lands (like Friesland) from which the Saxons came. FIG. 5 *is a comparatively modern Friesland homestead, where barn, cattle-stalls, stables, and dwelling-house are covered by one roof.* FIG. 4 *shows the plan and section of another homestead at Edam, only twelve miles from Amsterdam, which marks the divisions of the interior and the timber framing, all similar in character to the Saxon timber house of* 1,100 *years ago.*



FIG. 5.



FIG. 6.

FIG. 6.—*Though not strictly within the province of this history the Saxon tower of Earls Barton Church, Northants, is illustrated to show how persons accustomed to build with timber, as the Saxons were, employed the same methods when they had to use stone. The strips of stone, vertical and horizontal like posts and beams, are strutted diagonally with further strips just as the builder would have strutted with oak. The quoins of the tower have alternate upright and horizontal stones, which are examples of the well-known "long and short work," a distinctive feature of Saxon stone buildings. This tower is an interesting survival and well repays close scrutiny—even the arches and turned balusters look as if they were made of wood.*



FIG. 7.

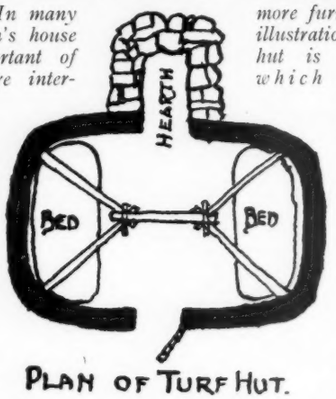
FIGS. 7 AND 8.—*There is one building, the Saxon church of Greensted, Essex, which provides first-hand evidence of Saxon building methods. Though not now intact it was originally built entirely of timber, and there still remain palisade walls of split logs, the spaces between which were once stopped with clay. It is not unlike the log hut of the backwoods. The plan shows how at the angles a three-quarter section log was ingeniously used.*



FIG. 8.

Scientists tell us that an animal's first instinct is to seek shelter, its second to obtain food. Such shelters as caves, pits roofed with branches, screens of interlaced boughs, huts formed of a framework of branches arched by sticking the ends into the ground, and others of similarly slight design, do not come within our purview. It is, however, necessary that allusion should be made to primitive types of dwellings because the later and more complex house is often a development of these simple forms. It must also be remembered that, up to the close of the medieval period, artisans, labourers, and other humble folk occupied dwellings of quite flimsy character; constructed of such materials as timber (in small sizes), faggot-wood, mud, reed, and straw. These have long since disappeared; such small buildings as remain being more substantial structures, either the houses of the great, of their servants or of prosperous persons. The circular hut, of whatever materials constructed, is probably the earliest type. Remains have been found not only in this country, but all over the world. The huts of the lake village at Glastonbury (300 B.C. and later) are well known. At East Tilbury,[1] on the foreshore of the Thames, below the present high-water level, are remains of four circular huts, varying in diameter from 11½ to 20 ft. The circles consisted of three rings of pointed stakes, each 1½ to 2 in. in diameter, which formed a framework for wattles (interlaced branches), some of which are preserved in the mud as they were made. These huts are of pre-Conquest origin, and were provided with planked floors and burnt roof-tiles as roof coverings; details which earlier huts would not have had.





PLAN OF TURF HUT.

FIGS. 9 AND 10.—*In many ways the poor man's house is the most important of all, for it is more interesting to know how ordinary folk were lodged than how kings and lords built castles and fortresses. Unfortunately, the poor man's hut was built of flimsy materials; it did not last him very long, and, naturally, none have survived to modern times. However, tradition, which often preserves ancient customs and ways in some trade or vocation which is practised in remote country districts, once more furnishes a wonderful illustration. The barkpeeler's hut is an archaic type which is still built for use, just as charcoal burners in Yorkshire and in most European countries still build similar huts of poles and turves, but circular in plan and looking like wigwams. In the barkpeeler's hut here illustrated four men live for months at a time in the summer. The floor of the hut measures about thirteen feet by eight feet. There is a hearth and a stone chimney.*



FIG. 11.—*So strong was tradition and so general the turf hut that even in stone districts, and amongst comparatively advanced people, established forms lingered on, and the turf hut construction was retained, though unsuited to stone into which it was translated. The Gallerus Oratory, a priest's cell at Dingle, Ireland, is only one of many similar structures.*

The occupants of such late Celtic huts as these and at Glastonbury had attained a certain standard of civilization. They practised the arts of spinning and weaving, had iron tools and lathes; they also made and used highly decorated pottery of native type. They had rings of jet, amber, and bronze, and glass beads. They grew their own corn, which they ground in querns, and they were no mean carvers of wood.[1]

Although early huts have perished, and we can only learn their nature from foundations and scanty remains, the art of constructing them and the very forms and details have been handed down to our own times. As is often the case, such survivals from very early periods persist in some one vocation or trade. The circular hut, formed of stakes thrust into the ground and forked or tied together at the top and covered with turves or other convenient material, is still built all over Europe, including Yorkshire, by charcoal burners for temporary shelter, but is scarcely capable of affording

[1] *Hist. Mon. Com. Essex*, iv, p. 38.

[1] *Evolution of the English House*. S. O. Addy. London, 1905, p. 8.

comfortable housing for longer periods than a few months. A more highly developed construction in the same materials is still built (or was up to the war) by barkpeelers in the Lake District—High Furness. These have been described by Mr. W. S. Cowper, whose photograph of one is shown here. (Figure 9.) Four poles are stuck into the ground and their upper ends tied to a short ridge pole. The feet of the four poles enclose a space of 13 ft. by 8 ft. Double side walls, 2 ft. high, are constructed of wattles and the space between packed tightly with earth. On these dwarf walls lighter poles are set, with their smaller ends supported by the ridge pole, and these are covered with turves, having the grassy sides turned inwards. The doorway consists of two posts carrying a lintel and with a closing door of wattle. Opposite this is a stone-built hearth with rough chimney, also of stone. (See plan, Figure 10.) Such a hut accommodates four men for several months, and there can be no doubt that its construction has been handed down through countless generations from primitive times. It is the prototype of the booth, the humble dwelling of medieval times. So firmly was this form of building established that it was retained when other and quite unsuitable materials were employed. It is a remarkable characteristic of builders of all ages to adhere to an established form of design, devised for certain materials, long after those materials have been superseded by others for which the traditional form is quite unsuited. Instances might be quoted from every age, but two will suffice. One, the continuance by the Greeks of principles of timber construction after timber had been abandoned for stone; e.g. the triglyphs of the Doric frieze are stone ornaments representing the ends of wooden beams. A more modern example is that of steel construction, where the same process of evolution is now proceeding, the evolution being from stone forms to new forms of its own. Figure 11 is of a stone hut at Dingle, County Kerry, known as the Gallerus Oratory, of which other examples exist in the West of Ireland and in the West of Scotland. This is a stone edition of the stakes-and-turves hut of Figure 9. The builder, having neither imagination nor feeling for construction, followed closely the old type of hut design, although this was quite unsuited to stone. This building possesses especial interest as having been erected *c.* A.D. 700—1,200 years ago. It is 15 ft. 3 in. in length, 10 ft. 2 in. in width, and 16 ft. high. It is built of flat greenstone rubble, and only the doorway dressings are wrought. No mortar was used. The east window is round-headed and is splayed on all sides. It is only 3 ft. 4 in. high. The doorway is 5 ft. 7 in. high.[1] This building is believed to





FIGS. 12 AND 13. *Tea-Pot Hall. Another survival of an early type of building, which in this instance is itself ancient, stands at Dalderby, near Spalding, Lincolnshire. It closely resembles written descriptions that we have of the medieval booth or home of humble folk, and is merely a later stage of development of the "all-roof" type of building illustrated on the opposite page. Like the turf hut, it is formed of inclined timbers, supporting a ridge, covered (in this case) partly with thatch and partly with slates.* FIG. 13 *shows the other side of the house with its stone chimney, and both views clearly indicate the crucks supporting the roof at the entrance end although they have been white-washed. At the back of the house is a short extension called the outshot, which serves as a scullery and pantry.*



FIG. 14.—*The great defect of the preceding buildings illustrated was lack of headroom. This is here rectified by the addition of upright posts set on timber sills, which support and raise the roof timbers away from the inclined crucks, which may be seen in the exposed gable wall, and which correspond with the roof of Tea-Pot Hall. This cottage is at Didbrook, Gloucestershire.*

[1] *Notes on Irish Architecture*, by the third Earl of Dunraven. London, 1875.

have been occupied by a priest, but no doubt it was of a type current at that time and was built of stone because stone happened to be plentiful: a determining factor applicable to most buildings in days when transport was slow and difficult.

Another structure of the booth type the ground covered by which as Mr. Addy points out is almost identical with the dimensions (20 ft. by 18 ft.) recorded in the middle of the fourteenth century as those of a booth, still stands at Dalderby, in Lincolnshire. It is known locally as Tea-Pot Hall, and described as:

Tea-Pot Hall,
All roof, no wall.

This couplet is actually a description of most early buildings, for the development of the house was the development of the simple, protective roof, consisting, as at Tea-Pot Hall, of two pairs of straight timbers supporting a ridge pole. Such timbers have been called, at various times and in various localities, forks, gavels (hence gable), couples of syles, and crucks, the last term being of wide distribution. Smaller timbers between the pairs of crucks serve as rafters, which in this building are thatched for three-quarters of their length and covered with stone slates near the ground. At the back (not to be confused either with the pantiled building or with the detached thatched building) is a short extension, commonly known as the outshot, which served as scullery, pantry, and to accommodate the step ladder, which gave access to the bedroom above. The thatched roof of this extension can just be discerned in Figure 12, which also shows the dormer window. Figure 13 shows the stone chimney, and both illustrations exhibit clearly the crucks at the entrance end. An obvious objection to this type of building is the scanty headroom, particularly in the bedroom. This brought forth devices to secure upright walls, the transition to which is clearly to be seen in the view of a cottage at Didbrook, Gloucestershire (Figure 14), which is typical of many others even now remaining in the midland and northern counties; though those in the latter, often being cased with stone, are not so easily or surely detected. The gable end of the Didbrook cottage shows the pair of crucks as in the wall-less house called Tea-Pot Hall, but at the feet of these are upright posts, set on horizontal timbers (cills), raised slightly from the ground on stones. These posts are tied to the crucks by short horizontal pieces of oak, and on top of the posts are the horizontal timbers called wall-plates, on which the feet of the common rafters, covered by tiles, rest. The wall-plates cannot be seen in the illustration, being concealed by the eaves, but the common rafters are exposed to view. Between these and the crucks are rudimentary principal rafters. In course of time crucks were omitted from such timber construction and the framing carried out with upright and horizontal timbers; the only sloping timbers being the rafters and perhaps short curved or straight braces as at Link Farm, Egerton, Kent, (Figure 15).

Figure 16 shows the interior of a late medieval barn (probably fifteenth century) at Godmersham, Kent, which is typical of timber construction whether applied to church or hall or barn. This has a central nave with aisles on either side, formed by extension of the roof beyond the great posts on each side of the nave. We are prone to regard such structures as peculiar to ecclesiastical buildings, but up to and during the medieval period the distinctions which we associate with domestic and church architecture did not exist. This is exhibited remarkably clearly in the interior of St. Mary's Hospital, Chichester (Figure 17), built in the late thirteenth century, but including many later alterations. It consists of a nave 84 ft. long, with aisles on either side, like the Godmersham barn. The side walls are only 6 ft. high, and were originally pierced with sixteen small windows, while at the west end was a large window. At a later date the aisles were partitioned into cubicles—the private apartments of the pensioners, who used the nave as a common-room. The nave (but not the aisles) is continued a further 47 ft. eastwards, the extension forming the chapel, divided from the nave by a screen. The east window of the chapel is a restoration. In these two illustrations we have interiors of similar buildings used respectively for agricultural, domestic, and religious purposes. Readers will have noticed that all the buildings illustrated thus far have more or less the form of inverted boats or ships, which is particularly striking in these two interiors. In this relation it is, therefore, interesting to note that the word *nave* is derived from the Latin *navis*, while the German word for the nave of a church is *schiff*, a ship.[1]



FIG. 15.—*The inclined crucks as used in the house at Didbrook* (Fig. 14) *were no longer required after posts and wall-plates had been adopted, so, presently, were omitted. Thus the true medieval house was ultimately evolved from the primitive hut type, as may be seen in the fifteenth-century (hall-in-the-centre) house, Link Farm, Egerton. The windows are later insertions.*

Tracing the development of timber construction has carried us too far; we must revert to earlier times, and next take up the study of buildings in chronological order, beginning with the Normans.

[1] Addy, p. 29.



FIG. 16.—*The elementary problems of roof construction having been overcome, their development and application to the building of church or house proceeded simultaneously; the medieval builder not having one style for God's house and another for man's house. This barn at Godmersham, Kent, is thus a type of construction common to barns, churches, and halls during the Middle Ages.*



FIG. 17.—*St. Mary's Hospital, Chichester, which is similar to the Godmersham barn, was built first to house the sick and later to house pensioners who used the nave as a hall, the aisles as lodgings, and the nave extension as a chapel. Here we have domestic and ecclesiastical, all one style, all under one roof.*

Dr. Paul Zucker.

By Hermann George Scheffauer.

NOTE.

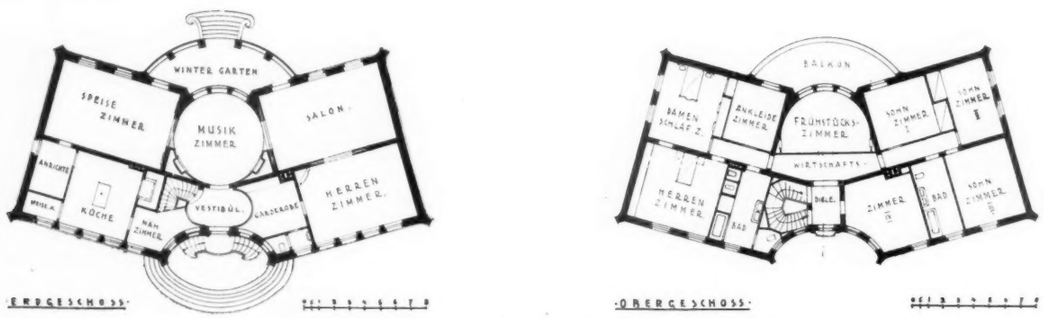
It will be recalled that Hermann George Scheffauer, who was a very well-known American-German journalist, died in Berlin, under tragic circumstances, in October last. He was in his fiftieth year. Scheffauer was a descendant of a painter named Von Scheffauer, who went to school with Schiller. He was trained as an architect in San Francisco, but abandoned architecture for writing, and his plays, stories, and poems are well known in America. Of late years he had lived in Germany, translating important German books into English, and English books into German. In collaboration with the German novelist Thomas Mann, he was publishing, at the time of his death, a series entitled "The World's Novels." Scheffauer contributed a number of articles to THE ARCHITECTURAL REVIEW.

THE houses built by Dr. Paul Zucker, one of the best-known architects of Berlin, reveal much that is new, daring, and original, even though they are free from the violent and defiant note of his more revolutionary colleagues. He does not believe in a deliberate break with tradition. He refuses to adopt the form-elements which are natural and essential to industrial or engineering structures, and to apply these to domestic architecture. This tendency, visible today in so much of the ultra-modern house architecture of Germany, he regards as a passing fashion, a revolt from the over-ornateness of a period devoid of a true style but abounding in bastard forms. The modern Dutch masters, with their rotund bareness of walls, their swelling bays, heavy columnar effects and balloon-like *motifs*, do not captivate him nor stir him to emulation.



A garden view of "Haus Westend," in Charlottenburg, Berlin.

space from that which dominated his ancestors, and that his bodily reactions to open or enclosed space are not the same as those which, consciously or unconsciously, inspired their works. In consequence of the spatial impressions which the modern metropolis, with its traffic, speed, chaos of colours, advertisements, lighting, crowds, etc., makes upon the human economy, we require large, clear, harmonious, well co-ordinated surfaces, clearly defined lines, and sharply accentuated fenestration in order to realize a house, and especially an interior, as an architectonic unity. Ornament and decoration would merely tend to obliterate or muddle such an impression, hence it is one of Zucker's laws to use no ornament whatever on his exteriors. In place of external ornament he has substituted the repetition of the same *motifs*—as in music. The same form of pilaster or window opening is repeated in rhythmical succession. In his interiors he repeats



Plans of the ground and first floors of "Haus Westend."

The refusal to break with tradition does not, however, imply the mere imitation of traditional styles. It means the carrying on, the adaptation, the natural and organic development of these. This fundamental principle expresses itself in most of Paul Zucker's creations. We are able to follow the line or spirit of the old historical form in the surprising and refreshing charm of the new, and we realize what an innate vitality lies in those original sources which are still able to manifest their strength and magic in the strictures and masks of modern adaptations and translations.

Paul Zucker bases his own architecture upon the fact that the modern man is subject to a different feeling for the same lines and curves in the shaping of his ceilings, walls, panels, alcoves, and the like. The furniture he designs is also cast into this mould or convention, and is distinguished by a subtle treatment of smooth and placid surfaces, without carving.

Every true architect is aware that clear and clean construction, honesty of purpose and objective fulfilment, taken alone and by themselves, are not sufficient to produce a structure which is artistically satisfying. This consummation cannot be attained by the use or imitation of historical styles. A free and independent combination of separate forms and *motifs* subjected to the formative and creative



Plate III. January 1928.

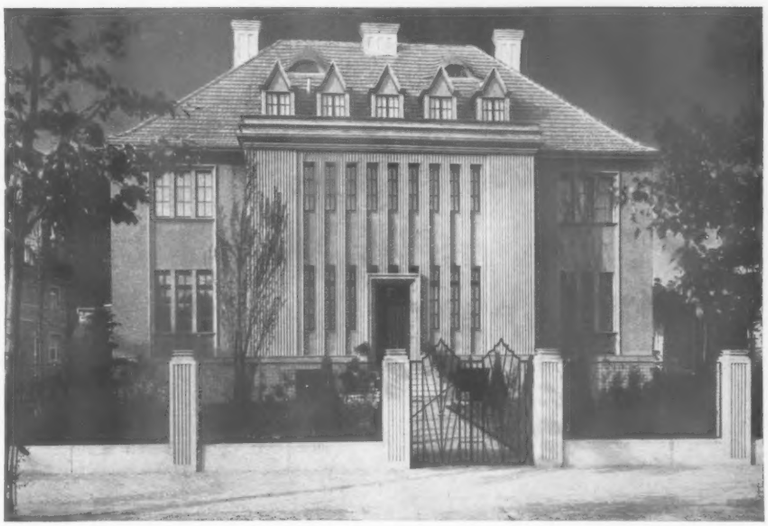
THE ENTRANCE DOOR TO "HAUS D IN WEST END," BERLIN.

Dr. Paul Zucker, Architect.

UNIV OF NICH

will of the artist's imagination is the only way in which the perfect whole can be achieved. It is only then that architecture fulfils its own end and purpose.

It is in his treatment of the modern German villa that the strong personal note of Dr. Zucker's work expresses itself most clearly. There is a quiet serenity and assurance about the lines and contours, a dignity and aristocratic blandness of design and harmony of proportion which are based on faith in the noble prototype—even though this prototype is not always clearly traceable in the work. The spirit of a modernized and simplified baroque which has arisen in Germany and is beginning to make itself felt more and more, is also discernible in the work of this architect, but shorn of its whimsical excrescences, its *chinoiserie*, and its playful perversities. It is in the attuned and modulated, the harmoniously broken line that this new element expresses itself in such buildings of Dr. Zucker's as the "Haus Westend" in Charlottenburg, Berlin. Here we have a stately villa with a ground plan that is deliberately seduced from the regular and rectangular. The central portion of the triple-membered front, with its long arches and tall entrance door, forms a deep concave recess. The right and left wings retreat from this at a fairly sharp angle, and the flat walls of these wings are also given a concave effect by the rounded, cove-like corners which enclose these façades as in a frame, throwing rich shadows. The rear elevation has the angles of the walls reversed, that is, the walls advance from the central tract instead of retreating from it. Here the central portion is convex, expanding into a huge bay on the ground floor, with the walls above this broken into three convex curves. The effect of the whole structure, seen from almost any angle and under any lighting, is one of rhythmical co-ordinated movement. The fixed and the confluent elements form an entity that is full of charm, poise and music.



"Haus D. in Westend" from the road. The walls are treated in rough-grained distemper, painted grey. The window-frames and iron railings are painted red.

The same principle is applied to the interior and to the furniture—as, for example, in the wave-like contours of the big sideboard of burl walnut in the dining-room, or in the dressing-table of the cloak-room—of matt-ground enamel of sugar-bag blue with mouldings of a dull brown, the walls and ceilings of a delicate cobalt with light airy frescoes in tones of ochre. The corner cupboards, the mantelpiece, the desk, etc., of the sky-lighted *Herrenzimmer* also repeat the same *motifs*, but never slavishly, and always with a certain bizarre freedom.

Another striking villa is the "Haus D. in Westend." Here the perpendicular lines of the main front give great dignity, yet life and rippling movement, to the tall reveals, whilst preserving at the same time the serene monumental character of the whole. The bold threefold cornice with its audacious undercut contours represses and concludes this upward movement and the steep gables of the five dormers once more echo the vertical lines, at the same time crowning and capping these—leading them to the infinity of the point. The two eyelid windows on the roof behind these dormers strike one, however, as out of key with the rest.

Dr. Paul Zucker has also evolved a new note in the designing of modern shop-fronts and interiors and in the decoration of the small *intime* theatre or fashionable café. His designs for the "Etam" silk stocking shop, attain—despite the capriciousness of the half-Oriental, half-Gothic lines—a certain dignity through the fluting of the walls and pilasters, and the fine combination of phosphor bronze for the window-frames, door and plinths and the light golden yellow of the cement facing. The interior is a symphony of flowing and retracted curves and lines, as effective as those of a grand organ. The eye wanders in delight from window to wall, from wall to arches, pillars, counter and shelving. In the front of the Gutenberg book-shop we have a similar playful yet by no means wanton treatment—the narrow front here acquires a certain massiveness, ennobled by the enamelled, dull glaze of the wood—a dull, metallic green.



A house at Fahlem, Berlin. The plaster walls are ochre colour, the shutters are blue-green, and the roof is of a dark copper hue.

The creations of this brilliant Berlin architect have given a new and stimulating note to some of the finer residential portions of western Berlin. His ability to combine the virtues of the English country house with the needs of the modern German urban villa and with the formal garden, whilst at the same time refusing to succumb to purely picturesque or romantic effects, is in itself an achievement which gives him an assured place in the circle of the real creators and re-creators in modern architecture.

St. Alphage,

Burnt Oak, Hendon.

Designed by Nicholas & Dixon-Spain.

SITUATED on the London County Council Watling estate at Burnt Oak, the Church of St. Alphage promises to be one of the most distinguished buildings of its kind in north-west London. Lack of funds has delayed its completion, and for a time a temporary west-end is in use. When the west-end is completed it will include a wide, sheltered loggia, which will be entered from the forecourt and form the main entrance to the church.



From a drawing by Cyril Farey.

The new church stands on high ground on a site which faces upon Montrose Avenue, near the Edgware Road, and has been designed to dominate the extensive new buildings which are growing up around it.

A bell has been brought from St. Mark, Whitechapel, and installed.

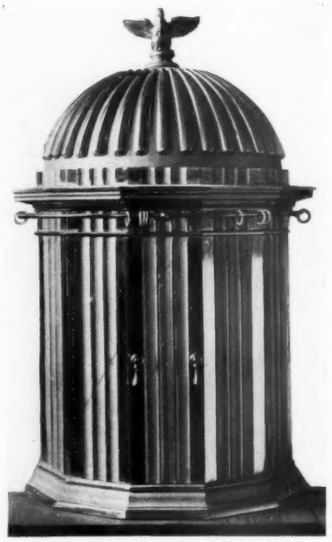
The vicarage stands on land adjoining the site of the church.

The nave and chancel, of which the church consists, are of one width throughout, thereby giving the impression of great length. The completed building will be 142 ft. long, and the width over the side aisles will be 46 ft. Particular attention has been paid to the seating accommodation and to the convenience of circulation, no seat being more than fourth from a gangway. The side aisles, pillared and low-roofed, afford excellent facilities for processions.

The cross-beams under the roof are panelled and decorated in red, white, and blue. There is some excellent marble work in the sanctuary floor. The decorative scheme for the interior includes a hanging Calvary, of which the background is gold, red, and black. On either side of the figure of Our Lord appear St. Mary and St. John.

Behind the high altar there is a sacristy, from which a door will lead into the chapel when this is added. In the north wall is the elevated organ chamber, which is approached by steps from the choir vestry. Adjoining the choir vestry and immediately beneath the organ chamber is an apartment which may be used as churchwardens' room or vicar's study. The chapel will match the choir vestry in the design of its exterior.

The foundation-stone of the church was laid by the Marshal of the Air, Sir Hugh Trenchard. The church was consecrated by the Bishop of London on October 8 last.



The tabernacle is encased in mahogany and has double doors. The whole is solidly gilded and finished with a carved pelican "in her piety."

We venture to publish the following extract from the parish magazine, because we think it is an extraordinarily good expression of the spirit which should animate people who build a church; the sort of spirit which encourages and sustains the architect and helps him to produce his best work. We would commend this article to architects and laymen alike as showing the right approach to architecture whether in relation to a church or to any other building:–

"It is interesting at this stage of the building when our church begins to take form to anticipate its finished state.

"It is important to realize that the new church is 'ours'; how much or how little we may have contributed in interest or money individually is our personal affair; we, nevertheless, are the *cause* of it, and it is up to us to do our part to make it the finest thing we can.

"As the *House of God*, the best, of course, is not good enough; but on a lower plane we may rightly have pride in it as representing the parish's visible mark of religion, its tribute to the good God, its conception of proper worship.

"Now, the most important item always has been and always will be the altar, and the obvious idea would be for this and the east-end where it is placed to be built of the most precious materials and splendidly apparelled. This first idea will not work, we have not the means, and the next suggestion is to find cheap imitations of such materials. This we will not do; quite why it is difficult to say, except that we have something in our minds which rejects cheap imitations. The only alternative is to have inexpensive but sound materials and use them properly and as finely as we can.

"Our sanctuary, then, will be a simple one; it is certain to be almost severe, but it should be good.

"A well-proportioned altar standing on a marble floor, behind it a semicircular recess of stonework flanked by lofty pilasters—a feature which focuses the whole building on the point of paramount interest.

"We intend to furnish the altar with beautiful ornaments; indeed, it is our fixed resolution, no matter how bare the

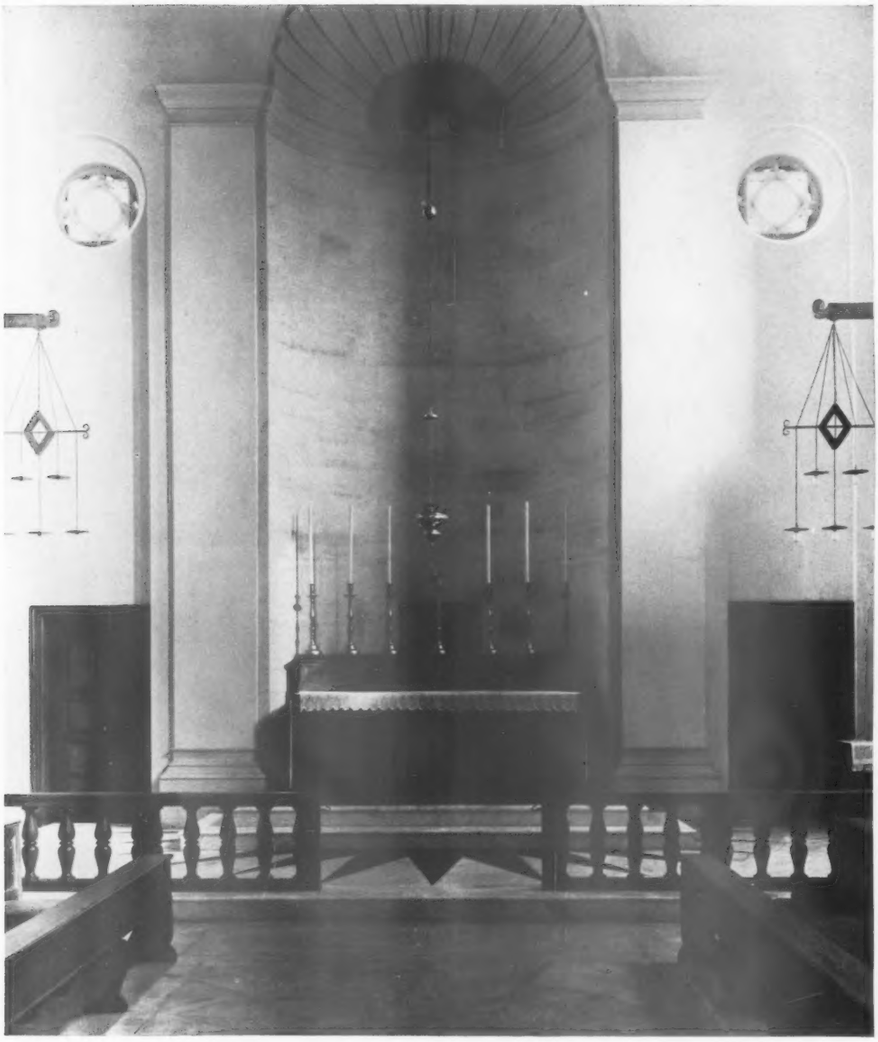


Plate IV. January 1928.

THE SANCTUARY.

The woodwork is of natural oak, the ornaments are gilded, and the paving of the quire is of Méreuil and Vaurion Roche stone.

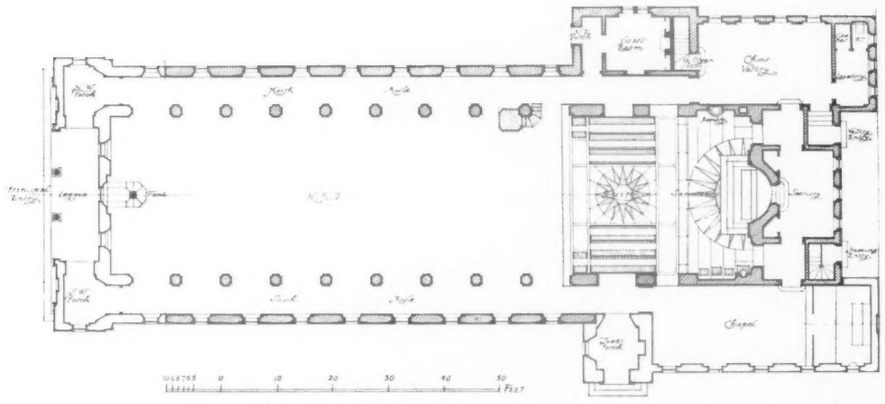
Nicholas and Dixon-Spain, Architects.

UNIV. OF MICH.





Left : The arches of the organ loft and choir seating. The foreground (part of the sanctuary) is of black and white marble paving. *Right :* The east end, showing the massive communicants' rail. The roof consoles are gilded, and the beam soffits are in colours.



A plan of the church.



The East End. The niche is in Contarneux gris stone. The electroliers are of oak with carved and gilded volutes. The general colouring is ivory and gold.



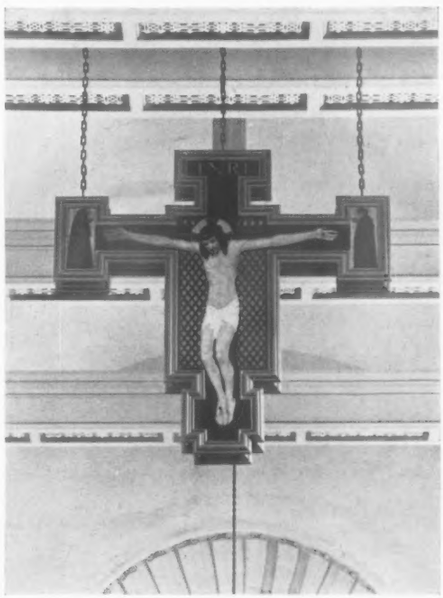
The altar and the table are of oak, and the ornaments and cross are of gold.

church may appear for a time, to have nothing in it which is not really good.

"We can imagine the effect—a lofty sanctuary, an altar with beautiful ornaments set off by the towering niche with its delicately-moulded head. The general colouring is a study in ivory and gold, the effect impressive and austere, conveying a sense of that restraint and dignity which to us English folk is inseparable with what appertains to the worship of God. There is, however, something new about it, new in design; we want our church to be unlike many of the churches we know; above all, it must have dignity and be light and efficient, it must be within our limitations the expression of that 'Ancient Beauty.'

"Our parish is new, our church is new, and the Royal Air Force is new; but the two things that matter are not new—'life,' the energizing force of all things, and 'God,' the fount of that life. This brand-new church is the amazing symbol of our destiny; the mark of that which has existed from all time and will exist to the end of time.

"We have considered the materials of our church, and these have all been chosen for their colour or texture or other suitability, and always with economy; but these materials themselves are extraordinarily interesting. The stonework is from Yonne, quarried in France and worked in England. Lovely buildings have been built with this same stone; among them the ancient abbey of Vezelay of the twelfth and thirteenth centuries, and the cathedral of Auxerre in Burgundy.



The Suspended Rood. The figure is painted flat on to the wood, and is ivory-white in colour, with practically no shadows. The background is of gold diaper on black, and the rays of the nimbus are red. The figure was painted by Miss Gertrude Halsey.

"It was at Vezelay that Saint Bernard preached the second crusade with, beside him, King Louis VII and Eleanor of Aquitaine.

"At Vezelay Richard Cœur-de-Lion met the French king for the purpose of the third crusade—an alliance which was repeated in our own day and which demanded the common sacrifice of the youth and manhood and womanhood of France and England.

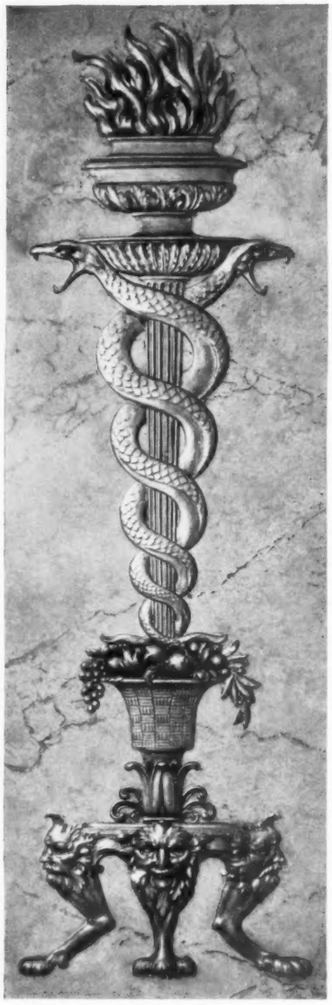
"'Quarried in France and worked in England' is a symbol of that amity which made the nations stand together in the Great War.

"When we think of these things—of its materials, its meaning, what it stands for—this new church of ours does not seem so very new after all."

Lanthorne House,

Newman Street, London.

Designed by Constantine & Vernon.



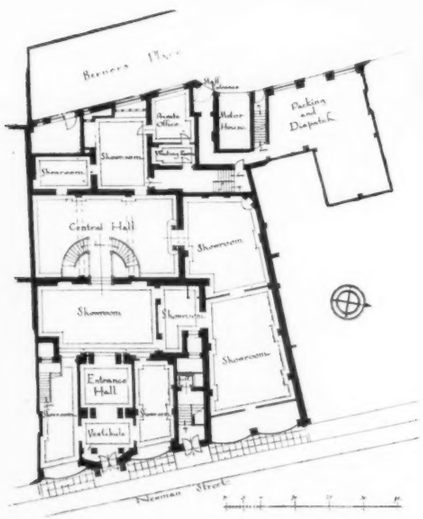
The new galleries which were recently opened at Lanthorne House are an effort to give architects and others the right atmosphere for choosing electric light fittings.

The architects had at their disposal a large area partly covered by buildings, and in planning the new galleries they took many of the old party walls as a guide or framework on which to build. This undoubtedly gave character to the plan of the galleries, for many of the quaint corners and vistas are due to the earlier buildings on this site.

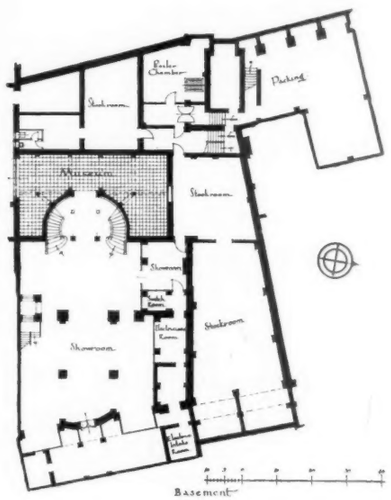
There are several unique features in the design, including vistas through many rooms which have been schemed in different styles. From the main entrance in Newman Street one can see through a lobby to a broad gallery on a lower level, at the farther end of which a wide opening leads to the staircase hall. A bridge and three further steps have to be negotiated in the length of this view, and the vista is obtained by the planning of all openings on an axial line from the entrance doors. The staircase hall is perhaps the chief room in the building, being the centre from which all the galleries are reached. In the hall there are four great candelabra, inspired by, but not copied from, antique models, especially of those engraved by Piranesi, Henry Moses, and others.

From the staircase hall four openings lead to galleries designed in other styles, and from this position a number of lights can be seen. How much of the effect of distance is due to the different levels, and how much to the innumerable cross-lights, is difficult to say. But the sense of space and airiness is not an imaginary one, as the actual distance between the fittings proves.

The style or period in which the various showrooms were carried out was decided in relation to needs. Unless the decoration was to be in the nature of stage scenery which could be changed every few years, it would be impossible to design rooms which would harmonize with the fluctuations of fashion. But if a style could be found which suggested the atmosphere of some period—say Empire or Adam—without committing itself to all the well-known stock mouldings and clichés of that period, then a permanent form of decoration might be possible. In other words, the spirit and not the letter of the style was to be observed, and in this way each room was decorated. All the fittings, whether Tudor ironwork, Dutch or Jacobean chandeliers, lustres of the



Left:
PLAN OF THE GROUND FLOOR.



Right:
PLAN OF THE BASEMENT.

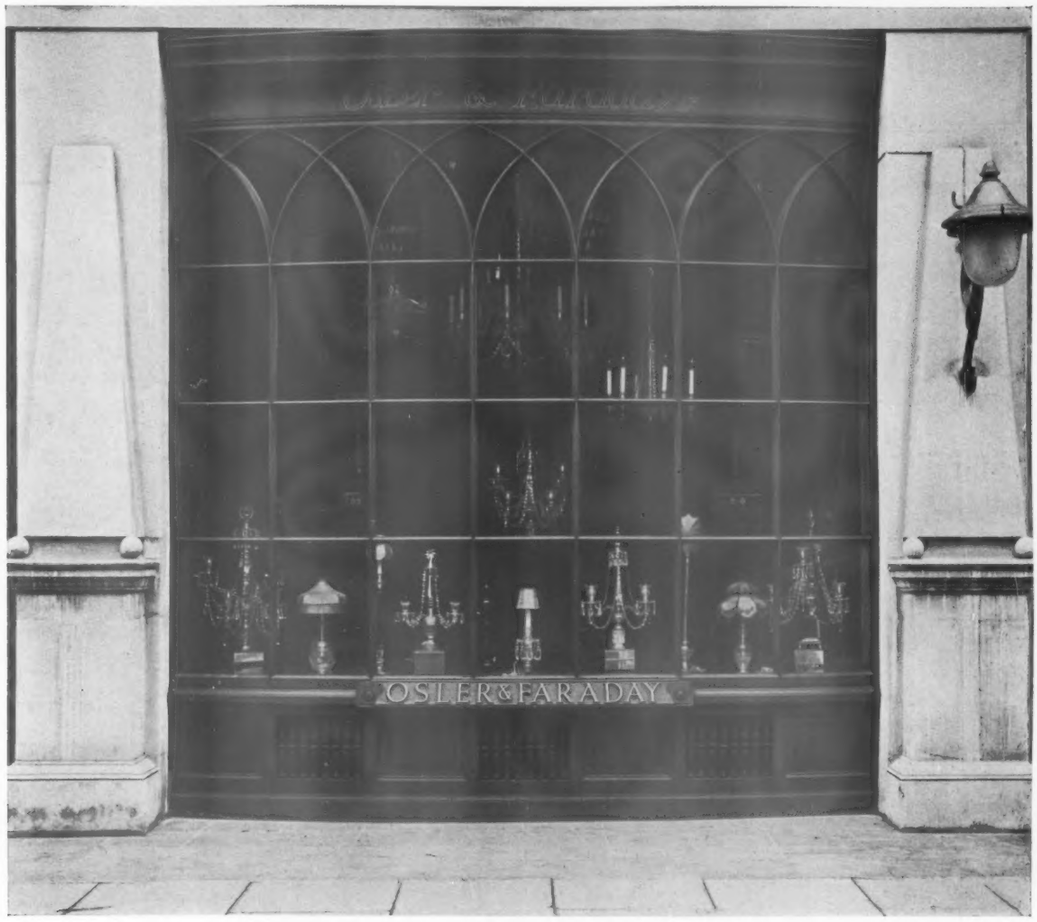
LANTHORNE HOUSE.



Plate V. January 1928.

FROM NEWMAN STREET.

Constantine and Vernon, Architects.



Above.

A SHOW WINDOW FRONTING NEWMAN STREET.

The framing is of English oak, and the lettering is applied on to bronze and is vermilion in colour.



Below.

THE MODERN FRENCH SHOWROOM.

Carried out in a scheme of grey-green stippled *motif*, with bronze detailing.

eighteenth century, Louis-Philippe torchères, Queen Anne sconces, or fittings of other periods, were set in suitable surroundings.

It was realized that style and period fittings, though still in vogue, might not necessarily be as popular at some time in the future. The present, as many architects now feel, is a transitional time. There are not wanting signs that a quiet and bloodless revolution is pending, if not already in full swing, against the more rigid forms of style and period. Manufacturers and firms who have a past of well over a century ought not to be less competent to deal with these changes because of their experience. They were successful when candles were given up for gas, and what they did in the reign of George III can be repeated.

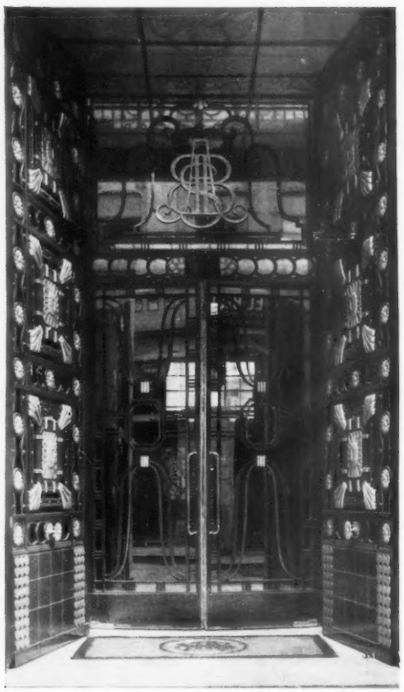
Those interested in the old-time lamps of our forefathers should see the exhibition of Vessels of Light which has been inaugurated in the basement. Here are assembled in a suitable environment about 200 old lamps—probably the first exhibition of its kind. This unique exhibition is to be continued until the end of the present month.

The British Bank of South America.

São Paulo, Brazil.

Designed by Prentice and Floderer.

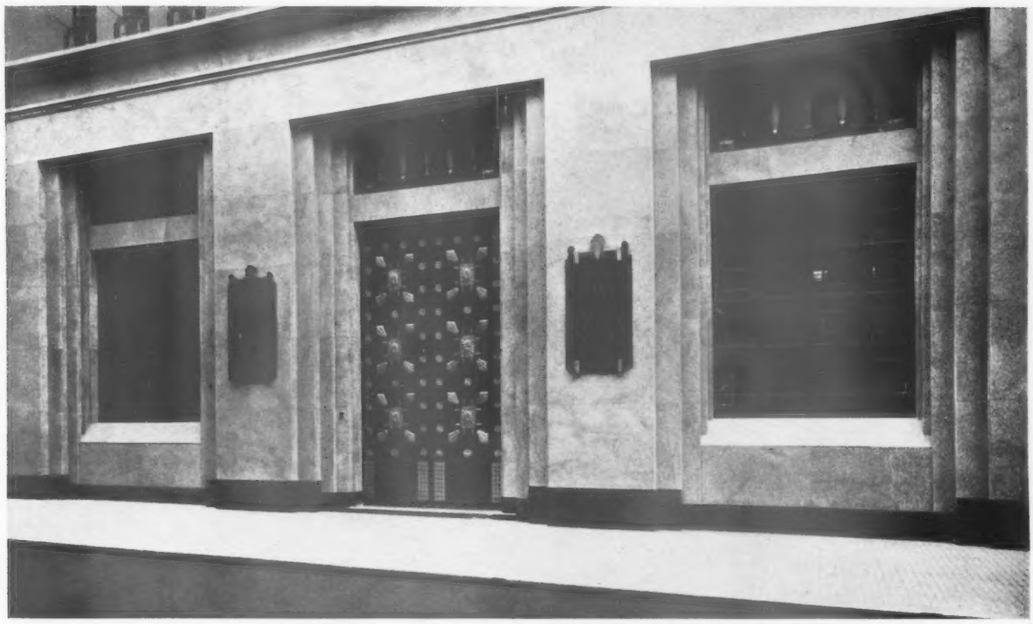
This building is situated in the centre of the business part of the City of São Paulo, in the Rua Alvares Penteado. The ground floor and mezzanine is occupied by the bank, and the four upper floors are let as offices. This dual purpose of the building is accentuated on the front by the banking hall being set back from the street line in contrast with the side entrance to the upper floors, and also by the treatment of the lower part of the building in polished granite, while the upper floors are treated in cement plastering, the mixture containing a proportion of marble dust. The granite, which was imported from Europe, is of a warm shade of dove grey with a black base, and is treated in very simple and severe lines, the predominant decoration being provided by the wrought-iron gates and windows. The banking



Above :
THE MAIN ENTRANCE DOORWAY.

Below :
THE PUBLIC SPACE IN THE BANKING HALL.





Above :
THE MAIN ENTRANCE AND WINDOWS OF THE BANKING HALL.



Below :
THE DOORWAY OF THE TENANTS' ENTRANCE.

hall is lit by a large centre roof-light, and also by clerestory lights from the back area, the principal requirement being ample light and ventilation for the whole of the floor space. The decoration of the banking hall is carried out in the panelling, counter work, and fixed furniture of imbuya wood, the design being extremely simple and arranged to give full value to the very beautiful vein of this wood, which can be compared to Circassian walnut. The counter grill in wrought iron is of an original and decorative design, painted dark blue with antique gilt ornaments which form a fine contrast to the warm tone of the woodwork. The floor of the public space is carried out in terrazzo in shades of yellow and green. Behind the public space and under the back mezzanine are situated the private rooms of the managers. These are also decorated in panelling in imbuya wood, carried out almost entirely without mouldings, in veneered panels in five thicknesses, the decoration depending on the grain and colour of the wood. The furniture was designed by the architects. The upper floors have been built as large open spaces, amply lit and ventilated, which can be divided according to the requirements of the tenants.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

A Survey of Seventeenth- & Eighteenth-Century English Domestic Architecture.

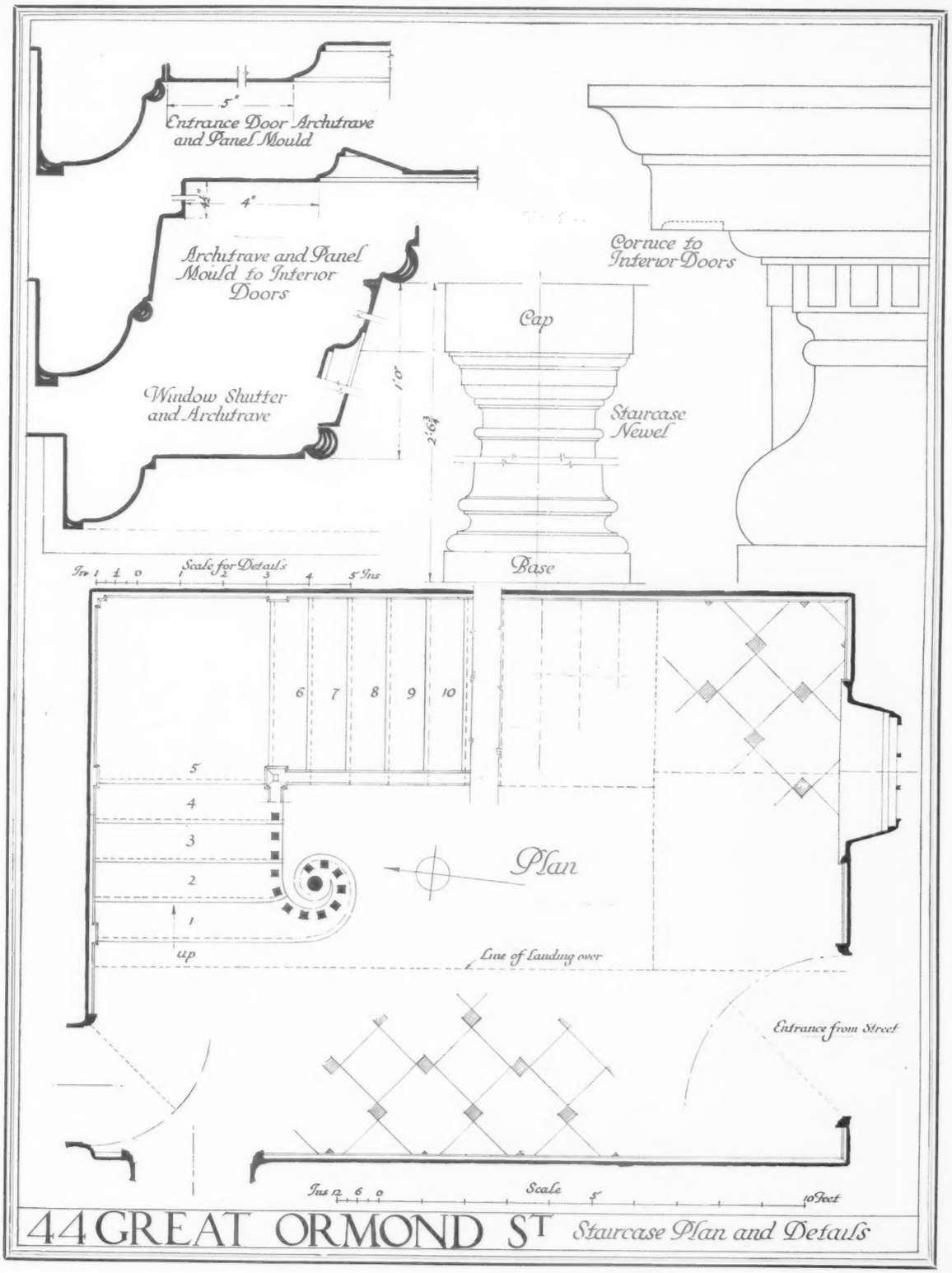
The Staircase at No. 44 Great Ormond Street.

By Tunstall Small & Christopher J. Woodbridge.



A DETAIL OF THE BALUSTRADE MOULDING.

NOTE.—A description of the staircase, accompanied by a photograph and a measured drawing of the balusters, was published in last month's issue of THE ARCHITECTURAL REVIEW. Illustrations of the exterior of this house appeared in the issues for October and November last.

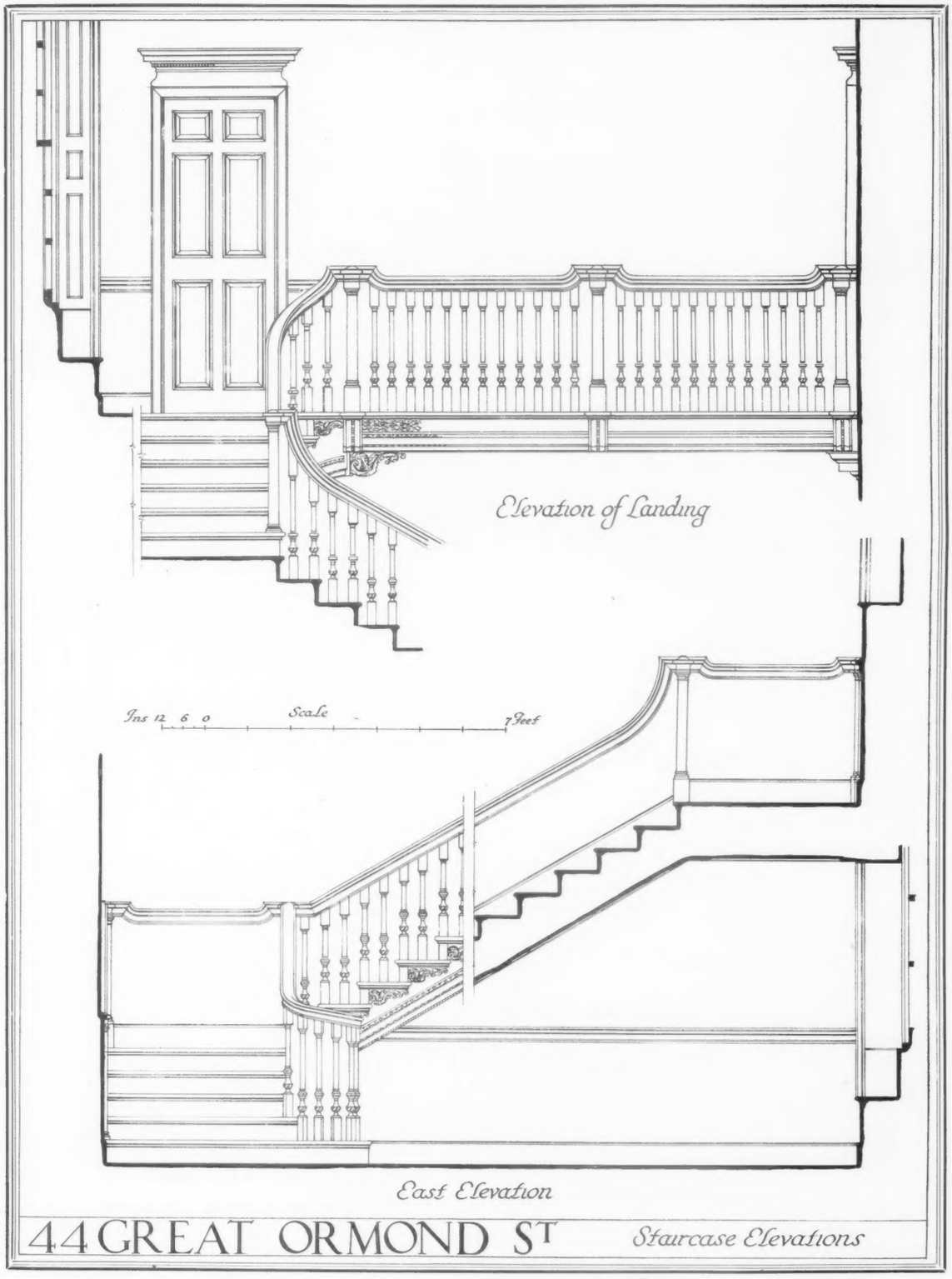

5"
Entrance Door Architrave and Panel Mould
4"
Architrave and Panel Mould to Interior Doors
Window Shutter and Architrave
Cornice to Interior Doors
Cap
1'0"
2'6¾"
Staircase Newel
Base
Ins 1 ½ 0 Scale for Details 1 2 3 4 5 Ins
6 7 8 9 10
5
4
3
2
1
up
Plan
Line of Landing over
Entrance from Street
Ins 12 6 0 Scale 5 10 Feet
44 GREAT ORMOND ST Staircase Plan and Details



THE TOP LANDING.



THE STAIRCASE FROM THE HALL.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.

Recent Acquisitions

By the Public Collections.

THE BRITISH MUSEUM.



The Bright Cloud.

A NEW SAMUEL PALMER.

This notable example of the artist's work, which has been acquired by the British Museum, is a brush drawing in sepia, and may be seen amongst the drawings of the Art-Collections Fund.

Samuel Palmer, landscape painter and etcher, was born in London on January 27, 1805. In 1819 he was exhibiting both at the Royal Academy and the British Institution. Shortly afterwards he became intimate with John Linnell, who gave him excellent counsel and assistance, and was introduced by him to Varley, Mulready, and, above all, to William Blake, whose strange and mystic genius had the most powerful effect in impressing on Palmer's art its solemn and poetic character. Palmer's studies at this period were interrupted by an illness which led to a residence of seven years at Shoreham, Sussex. Here the artist sought a closer acquaintance with nature, and the characteristics of the scenery of the district are constantly recurrent in his works. Among the more important productions of this period are The Bright Cloud *and* The Skylark. *In 1839 Palmer married a daughter of Linnell's. The wedding tour was to Italy, where he spent over two years in study. Returning to London he was, in 1843, elected an associate and in 1854 a full member of the Society of Painters in Watercolours. In 1853 he was elected a member of the English Etching Club, and his work with the needle is no less individual and poetic than his work with the brush. In 1861 Palmer removed to Reigate, where he died on May 24, 1881.*

Londoniana.

Foreword : The Squares : The London Topographical Society : The Marriage of Mrs. Fitzherbert.

THE reproductions of Tallis's *Street Views* having been continued for a long period in the REVIEW, it has been decided to vary the contents of the pages they occupied. It is, I may say parenthetically, in contemplation to re-issue a selection of them in book form; but whether this is done or not will depend largely on the response made to the suggestion, and I may add that if any readers of THE ARCHITECTURAL REVIEW care to write to me at 9 Queen Anne's Gate and state their opinions I should be very glad to hear from them. Roughly, the scheme would be to publish, say, the first twenty-two sets of elevations, with my notes and a general introduction giving a complete account of all that is known regarding the original publication, etc., of these precious and exceedingly rare documents on the London of a century ago. Then, if the reception accorded them is sufficiently encouraging, to follow this up by three further parts, each of twenty-two numbers, making in all the eighty-eight elevations which Tallis is known to have issued. The price would probably be about half-a-guinea a section. I may say that a complete set of the originals, even when they can be found, which is very rarely indeed, would cost many pounds. Indeed, I should say that a complete set in fine state would not be dear at £50, so scarce are they and at long last so recognized as invaluable topographical documents.

* * *

In the meanwhile the Editor of THE ARCHITECTURAL REVIEW has arranged to allocate a page to my use, in which under the general title of *Londoniana* (the word is a rather clumsy one perhaps, but my own choosing, as I could not think of any other single one which would be as all-embracing as I want this to be) I shall hope, each month, to introduce to the reader either a single article on some place or object of special interest connected with London, or several paragraphs dealing with different subjects, but all allied to the same prolific theme. What will be dealt with will depend on circumstance and opportunity. Indeed, anything, so long as it is not too well known to become hackneyed, even if it be concerned with Hackney, will be welcome. A disappearing landmark, a little-known picture, an old photograph, or an old book, or what not, will give me the opportunity of disporting myself on this page, so long as I am able to fill it with satisfaction and interest. Current events, too, will not necessarily be debarred; and if my readers like to communicate any interesting facts, or write seeking information, I will pass on the former and do my best to answer the latter.

* * *

If I may, I should like to say here a word or two with regard to my attitude towards certain subjects connected with London, on which there are differences of opinion, but about which frankness is particularly desirable. In the first place, this question of the preservation of the squares which is appearing in the Press at intervals, like a rocket that has failed to go off successfully at first, and keeps popping about here and there in a rather aimless way. Well, for what my opinion is worth, I think that by every means possible the squares should be preserved in their integrity. From the point of view of health, they are invaluable; from an historical standpoint, they are of special interest; and they differentiate London, more than anything else, from Continental capitals. Besides which, they are, and should remain, the inalienable possession of the houses which surround them, whose owners or tenants have paid indirectly for the air-space which they afford. Preserve them certainly; but throw them open to all and sundry, no! We have in London more parks and open spaces than any other city can boast of, and considering their size and their varied positions, in the north and south, east and west, they afford all the amenity for the general public which is necessary or can possibly be required.

I have said this because I know that there are those who (not living in the squares themselves) advocate the throwing open of the centre gardens. To one like myself (who also does not live in a square) this would be to do a grave injustice to such as do, and who, as I have said, pay in rent and rates for the privilege. As to whether they choose or not to use these centre gardens, is nothing to the point. They have selected their houses because they enjoy an open space, or because from their windows a calm, tidy area of greenery can be seen. Open the gardens to the public, and although the space would still be there it would be before long spoilt and untidy. The Italian public is not so regardless of its privileges as is our own in such matters, but in Florence there is a square (it is the only one on the Continent similar to ours that I know of)—the Piazza d'Azeglio—which *is* open to all and sundry, and—well, if you would like the London squares to look like it does, all you have to do is to throw them open. I yield to no one in my wish for the betterment and amenities of those who have no outlet of this kind, but the parks are all men's, and when you shut them up it will be time to talk of throwing open the central gardens of the squares.

* * *

Another subject about which I should like to say a word is the way in which interesting and often historic structures are being destroyed, apparently without anyone or any body connected with London being even apprised of their intended demolition. Not so long ago I happened quite by chance to be passing through Russell Square, and was amazed to see that fine Georgian mansion, Baltimore House, in an advanced state of ruin. It had been built in 1763 for the last Lord Baltimore, who was tried five years later for decoying here a young milliner named Sarah Woodcock. Afterwards the place became the residence of the Duke of Bolton, and was renamed after his title; later Lord Loughborough lived here; and on one occasion George III and Queen Charlotte, on their way to the Foundling Hospital, dined here with him. In the early years of the nineteenth century Talfourd occupied the place. So that it could boast of sufficient associations to make it memorable, besides the fact that it was adorned by the delicate work of the Adams'. And only the other day I observed, to my surprise, that Mrs. Fitzherbert's famous "bow window house" in Tilney Street, overlooking Dorchester House, was in ruins, and by now will, no doubt, be no more. It was in its drawing-room that she was married to George Prince of Wales in 1785, and here, in 1800, after a temporary estrangement, a reconciliation took place between them. Thus it was a building that enters into the history of this town, for it was the only private house in which an heir to the throne has been married, just as Norfolk House is the only one where an heir to the throne has been born. Surely in such cases as these some general notification should be made of an intended destruction, if only to give at least a chance of something being done to avert the loss of an historic landmark.



Mrs. Fitzherbert's house in Tilney Street

* * *

I have a small space left on this page, and in it I should like to bring to the notice of those readers who are interested in London the excellent work done by the London Topographical Society. This body, which is so modest a one that it does not advertise itself, has for years been engaged in reproducing famous old plans and rare views of the city, and it proceeds in this good work with unabated vigour. It is accustomed each year to issue one or more plans and at intervals an illustrated record containing much that could hardly be found elsewhere, bearing on the London of the past. The papers are written by experts, and, with such plans as may be published, the volume is issued to members, whose sole liability is a guinea a year. All further information can be had of H. G. Head, Esq., the secretary, 40 Baker Street, W.

E. BERESFORD CHANCELLOR.

Exhibitions.

Beaux Arts Gallery : The Halcyon Club : Gieves Gallery : The Royal Institute of Oil Painters : The Raeburn Gallery.

Beaux Arts Gallery, 7 *Bruton Street, Bond Street, W. Paintings and Watercolour Drawings by Stanley Grimm, and Bronzes and Pottery by R. F. Wells.*—The posters on the sandwich-board man, advertising Mr. Stanley Grimm's exhibition, gave such a sense of his quality as to easily attract us inside.

The exhibition does not somehow live up to the suggestion of the posters. One quickly singled out a few things and looked with interest at the rest. But after a little while, although three or four remained interesting, the general show flopped rather badly. There is not enough thought behind the slightness of the means employed: surely the less manual work put into a painting, the more force and clearness are required. The more attenuated the material means used, the more packed with meaning must they be. Mr. Grimm's slim style is not the sort with which to beat the air.

In most of his works there is also a lack of thematic material. Having spotted something that is pictorially effective, he is inclined to play it for something more than it is worth: for instance, the triangular-shaped sails of the fishing boats, which are used so many times that their artistic flavour is lost. The sameness of shapes and the repetition of the compositions are also in evidence in his flower-pieces.

But in spite of these things Mr. Stanley Grimm is a very talented painter, and I would be the last to discourage his splendid freedom in the use of paint: but his subjects must be either more interesting in themselves or his vision of what they are meant to convey must be more vivid; he is sometimes inclined to think that swirls of paint will perchance produce some happy results. This does sometimes happen, but never will to the extent that an idea clearly realized before the brush is applied to the canvas can do.

Although in the faces of his portraits there is often a sensitive modelling and sometimes they have character and vitality, the bodily parts are often lacking in weight, being as it were full of nothingness.

Is it that he paints his sitters' faces from life and then puts in the rest from memory? If he paints from memory, every part should be similarly painted; as they are at present, some parts are obviously realistic and others imaginative. He is inclined to be over-emphatic in the use of black, which is valuable only if used sparingly and in the right place and in the right proportion.

In the upstairs gallery there was also an exhibition of the pottery of Mr. R. F. Wells. Mr. Wells has behind his work the advantages of a sculptor's training; the shapes he uses in his vases and bowls have in them careful consideration and thought, and are expressed with an understanding of the value of proportion.

The Halcyon Club, *Cork Street, Bond Street, W. Exhibition of Oil and Tempera Paintings by Miss Angela Latham Gibbons.*—Miss Gibbons's desire and bent are towards decoration, but she has not yet found a satisfactory formula that will definitely separate her works from what may be called large easel pictures. They are not yet schemed so that they lie flat upon the wall; her landscapes and studies of trees are fairly faithful replicas of things seen. She has not yet completely learned to select her shapes and patterns and colours; her eye is too much fascinated by outside things; she must harness her means to express outwardly what she feels inwardly, and not allow herself to be so dominated from without.

Evidences of an emergence into more decorative and plain spaces are apparent here and there; and when she has subdued a certain exuberance of style and learned to mix her colours thoughtfully within a scale deliberately determined beforehand and has not left too much to chance, her work will gain very much in clearness and conviction.

Some of her tempera portraits done in the traditional manner utilizing a green base, are very well carried out, with a sound appreciation of the uses of this method. The best of these was "Peter M. S. Latham" (3), which is well spaced and is generally a satisfactory composition as a whole, and the details are well done. Some of her other portraits were rather faulty in composition—a defect which all the love and care put into detail will not efface.

There is apparent in this painter's work an enthusiasm which, when curbed and guided in a direct line, should produce interesting results.

Gieves Gallery, 22 *Old Bond Street, W.1. Oils, Watercolours, Woodcuts, and Tableaux in Painted Wood by Joan Ellis and M. M. Ballance*—These two artists' works are distinctly different in character and aims. Those by Miss Ballance are what is termed "commercial art," that is to say their efficient workmanship allures the eye, but they do not give out anything beyond this rather superficial attraction. On the other hand, Miss Joan Ellis's works are less commercial but more interesting. She does her work because she must and will and not with an eye, as it were, specially directed towards the box office.

Her wood engravings are very good in their way, but the subjects are too similar to many other wood engravings that appear in exhibitions from time to time—Biblical subjects with an affected simplicity which is conveyed rather obviously by varied angularities in the drawing. They have no particularly deep religious significance, and surely this should be the only reason for doing such things.

Of Miss Ellis's oil paintings, "Reclining Nude" (51) is well painted, and her "Little Girl" (43) is attractive for its simple treatment.

The tableaux in painted wood were rather commonplace. Very little attempt appeared to have been made to simplify natural shapes into amusing toy forms, but the figures and other objects were only more or less naturalistic forms in miniature.

The Royal Institute of Oil Painters, 195 *Piccadilly, W.1.*—The forty-fourth exhibition was well up to its own average. There was the usual display of clever handling of paint and the pretty stories told in paint, which still seem to hold a certain section of the public.

Among painters of more solid achievements is Mr. P. H. Padwick, whose landscapes are based upon solid principles and who has set himself a very high standard which, even if on rather old-fashioned lines, he is able consistently to maintain; Mr. Osmund Pitman is another painter who is a craftsman and knows his job. Mr. F. W. Elwell's "The Market Cross, Beverley" (382) has a certain amount of distinction, and Mr. John Simmons's "A Café—Chardaia" (360) is an attractively spontaneous sketch.

The Raeburn Gallery, 48 *Duke Street, S.W.1. Flower Paintings by Mr. William A. Chase.*—These flowerpieces were cleanly painted and objective in effect; that is, they were flowers first, last and all the time. Mr. Chase is concerned only about depicting groups of flowers much in the way lovers of flowers would do if they could. These pictures would supply successfully in a synthetic manner a want during the season when flowers are unobtainable, and might therefore appeal to many in this way.

Mr. Chase is an efficient craftsman with a frank outlook, able to set down very clearly objects which appear in his line of vision. His point of view is pleasant and unsordid; and there is in his work no (to some) troublesome wrestling with any artistic problems; it can therefore be enjoyed without any disturbing thoughts in this direction.

RAYMOND MCINTYRE.



Craftsmanship

Views and Reviews

A London Diary

The
Architectural Review
Supplement
JANUARY
1928

Sir Jeremy Furnisheth hys House.

Edited by R. Gordon Stark.

IN VIEW OF THE FACT THAT THE TREND OF FASHION HAS RECENTLY GIVEN A GREAT IMPETUS TO THE DEVELOPMENT OF AN ENGLISH SCHOOL OF MODERN FURNITURE IN THE FACE OF VERY FIRM OPPOSITION BY "YE ANTIQUE," THIS FRAGMENT OF DIARY, RECENTLY DISCOVERED UNDER THE MOST CURIOUS CIRCUMSTANCES BY MR. GORDON STARK, WILL BE OF PECULIAR INTEREST, FURNISHING, AS IT DOES, YET ANOTHER CORROBORATION OF THE OLD SAYING,

"FOLLIES AND FASHIONS TRIP THEIR ANTIC TRAIN
STOP BUT TO CHANGE THEIR DRESS—THEN ROUND AGAIN."

NOTE BY THE ORIGINAL EDITOR.

Sir Jeremy Fulpurse having amassed a mighty fortune in supplying Victuals to Oliver's Troopes during the period of the Warres waged against His Sacred Majesty Charles I hath, through the recognition of the saide Oliver at the beginning of hys Protectorate, been enabled with Honour and no small Comfort to retire to the Lordship of the Manor of Cufflington in the County of Essex, ancient seat of the Loyalist family of Langnez whose hystoricalle House, grievously hurt by Siege in the saide Warres and since by order slighted, he hath been compelled to upbuild again whole with the aide and by the direction of one Inigo Jones, an Architect of no little standing at this time and now coming towards the end of hys Days. The following Extract hath been taken from hys Diary wherein he did commit to writing the Thoughts and Actions, both greate and smalle, of hys Everyday Life. It showeth the difficulties with which he doth come to an understanding with hys Lady and hys daughter Letitia anent the subject of Furniture fitting to hys new Abode, and of hys Bewilderment therein.

1651
19 *Aug:* NOW, God be thanked, is the Roof at last fixed upon my new House at Cufflington and Ann my wife made thereby a little more chearfull at the news. It hath been in truth an Owl's age in the building and myself have had to bear the bitter upbraidings for ye delayes whyche rather should have been heapt upon Mr. Jones, ye Architect. But he too venerable and old to playe much upon and liketh Reproofe but little; and is, besides, but seldom seen.

20 *Sept:* Did visit the new House at Cufflington and found Workmen in great numbers to be plastering of Walls and ceilings and laying down of floors. A busy scene; which did give me much Satisfaction. My wife, Ann, not pleased nevertheless with the Progresse and impatient to see more accomplysht, sayth she did notice that only but half the men to be working at one time.

21 *Sept:* My wife did broach to me this day ye Subject of Furniture for Cufflington Manor and mighty exercised is shee to do ye right thynge, as indeed so am I, that all may looke well and befitting our Statioun. Mr. Jones hath offerred to help and advise in the schemes of Decoration, to designe the Chairs and Tables and devise new Ideas that shall be well-made and cunning and all in keeping with ye new Style. But my Lady she hath tired, sayth she, of the old man and will have none of him. Hath he not already, she asks, caused us to pay double of what first he said for the Jobbe?

25 *Sept:* It is in truth high time to think of the Furnishynges, for from my town house is there little to spare. But in what Style it shall be done, God knows, for on all sides they tell me different and betwixt them all I know not what is best nor which is most wise and which most foolish. Ann, my wife, sayth it is most genteel to furnish with ye Antick as we have seen in the home of my Lord C'adoodle. And in sooth it doth give to one a proper Ayre when he seeth the ancient tables and chairs that have been handed down from illustrious Ancestors standynge in their old accustomed Places. And since I have caused my new Family Armes to be put about in divers places in ye house to please poor Ann, perhaps 'twould be most fittinge, yet have I Qualmes; for my good friend, Mr. Joshua Odsbottle, who hath a great knowledge in these matters, informed me but yesterday what a great price was set upon the Antient, if it be well made, and I think now that it be beyond my purse.

1 *Oct:* Letitia hath a notion of some new furniture all made, she says, most strong and beautiful which hath greatly taken her Fancie, the designs of which are most fitting, thinks she, for a new House. My wife Ann doth however oppose all such newfangled notions. Letitia opines it is most reasonable cheap—cheaper and more lasting than the antient; and if 'tis not yet the Fashion, shall soon become so, whiche I think may well be.

2 *Oct:* Lady Fulpurse spake privily to me this morning that I should hearken nought to Letitia but that she must have Antick in her house like any other County Lady. This afternoon came Letitia and spake privily to me that my Lady Morton that is a woman of Fashion and Taste (albeit my wife hath quarrelled with her and calleth her an arrogant and insolent Nothing) hath furnished two whole rooms with new designs made out of Walnut tree and that this Style is all the rage and we ought not to stay crawling but move quickly with the times. But Ann, to whom I did impart these newes, sayth that what Lady M. doth that will she take good care herself not to do. But nevertheless I see that she is a little shaken though not admitting it, and doth bully me the more in consequence so that this evening I did hie me to Joshua and he to tell me that it is easy to satisfy both Wife and Purse for that there be a man he wots of that doth very faithfully copy models from the Antick even to the very Worms and the working with an Adze. So that a man shall not know one from another least of all a woman. Also that this Hum Bug doth tell tales of where he hath gotten these treasures—from the homes of the Nobility and such like stories most of which be false though sound they never so credible, but not to believe him, and beat him down in price till he do sell at little more than the cost of new. Yet Odsbottle warneth me that the objection be he useth rotten Wood of purpose to deceive and that hys Furniture therefore can last but little time.

9 *Oct* To my new house where did find but little done more than was in my last visit excepting that the boards to have shrunk and cracks showing in the door panels; which did make me mighty wroth with Mr. Jones that he not kept stricter watch on the quality of the Wood.

* * *

1 *Nov:* A cold raw morning wh. did incline me against venturing out, for that being a Martyr to the Rheumaticks I were safer within-doors, more particularly as there seemeth like to be a thick Fogge to come down. But my wife says she is in haste to settle upon ye furniture for Cufflington, though I tell her for sure that the House will ne'er be finished so soon as she thinks. However, she full of unreasonable Hope and moreover hath made an appointment with M. Fécoldi the Dealer whom Odsbottle did tell me of. So on with my thick Coate and Letitia with us. On our way did meet with Master Christopher Wren a young

man lately from Oxford that is said to be possesst of great Taste and Learning; so presst him that he would come along with us and help us with Advice the most fyttinge. But ye Fogge coming on very thicke now we did think better to turn homewards all together. Master Wren discourseth much upon ye new Mode that now coming in of makynge Furniture of Walnut wood and saith it do make a very pretty Showing, and that the fashion have come newly from France and the Flemings. We hear also of some tables lately seen with special quaint and dainty Legs and Feet that be copied from the Spaniard yet in the copying have somehow taken on, sayth he, an English homely look so that they seem not too strange and foraigne amongst their fellows of English origin. Letitia is all agog and agreeth openly with every word of Master Christopher who thinks with her that our Furnishings should be *à la moderne* and speaketh anon of some pleasant Chairs he hath lately seen a-building by some English Master Craftsman whereof the Seats and Backs be not of hard wood but, being stufft with Horsehair and covered over with foreign Leather most gayly coloured, do be amazing soft to sit upon. And of some that be with seats and backs worked criss-cross in Cane pared thin—Day-chairs they are called, and seemingly most comfortable to repose in. He spake also of a Love-seat made for two to sit together and stufft with hair which caused Letitia to blush and turn away her head.

2 Nov: Letitia plagues me to take her at once to see ye new Furniture described by Master Wren and in truth the idea of seats so comfortable liketh me well, but Ann my wife doth stoutly refuse to hearken to such modern Notions and sweareth she will have none but genuine Heirlooms in her house even such as hath my Lady C'adoodle up at the Hall yonder. And for Peace's sake I did promise she should have what she would and each piece carved with the date and the name of our illustrious Ancestor from whom it hath descended and all to agree with the Portraits she did lately purchase from the Jew to hang upon the walls. This I said with a sly wink at Letitia, which did cause my Lady Fulpurse to thump with her Fist upon the Table and call me a Fool. Then asks Letitia of her Mother, if she wishes for to furnish in the Antick, were it not better, since the house is built in the Italian style, to look out for examples of old Roman and Greek chairs, tables, &c. This in a spirit of Banter which albeit I did not approve and did therefore a little rebuke her, the arch minx. But for her part, continueth she petulantly, she would rather have chairs that were comfortable and tables that would stand on four stout legs and Dress-Cupboards proof against Moths than have our new house to be turned into a Museum of mouldy Worm-eaten wood; for a home was surely meant to live in and not to stare at. I did here put in a word that Mr. John Webb (Mr. Jones his man) would be pleased himself to design all the furniture suitably, but Master Wren had himself advised against this, for that Architects, said he, do be inclined mostly to introduce the Motifs and Symbols of their owne Crafte into that of a different kind and that he fears Ionic and such-like pillars might too easily find their way into the legs of hys chairs; and Cornices, Plinths and Mouldings adorn hys Chests and Cupboards that were more fitted to the shaping of Stone than of Wood.

3 Nov: In very truth, after pondering much of the Night I am sore puzzled and at a Loss; but one thing is abundant clear: that it will come to a Tussel betwixt Ann, my Wife, on ye one hand, who doth so vigorously hold to the Antick at any price—(and whether it be true or false verilie I believe is naught to her so she knoweth that others know it not)—and, on ye other hand, my Daughter Letitia that doth hanker after what seemeth to me indeed most sensible, which is ye Furniture that is up-to-date and doth satisfy in many ways ye present Needs—especially in that it be more comfortable and to the Purpose, which doeth not so well ye old, howsoever worn and wise-looking; nor (much less) ye upstart Copies of brave old Pieces that, as my Lady Morton sayth (according to Letitia), ape their betters but ever miss the mark through lack of inbred Thought and Feeling. And also in Human Affairs I do think that this be true. But poor Ann was ever so; fast-sticking to ye Past and fearful of what is newe, lest it should turn to be in the end but a Butterfly Fancie. Herein doeth she wrong in too much retarding the upward Trend of Things, as I think.

5 Nov: We did this forenoon set out to M. Fécoldi his Shoppe in divided frames of Minde, each thinking something different and myself uncertain of what might in truth be best. And here did see many notable examples of ancient Furniture, one in particular which did mightilie please us all being a massive carved Buffet in Oak with divers woods inlaid, tempo Henry viii, said to have come lately out of the family of More that was an ill-fated Chancellor of that time. This I should have purchased, but the price asked (L40) out of all reason ridiculous; and so to the less extravagant Pieces wh. M. Fécoldi showed with much zeal, fondling them as they were beloved Possessions and he loth to part with them except as a Favour. Yet giving an exact date to each and the great man to whom it belonged by which methought him an artful Rogue, for that Odsbottle did privately whisper me they had mostly been made but lately and of the adze marks scarce any he thought were more than 3 years old. Whereat I did think of a Quip which did mightily amuse me at the time, for, turning to Fécoldi when he was showing my Wife a leg of a table full of holes which, said he, did fully prove its hoary Age and did come out of ye house of Cardinal Beaufort in Henry vi his reign, I asked him if those be all *true Angevin Worms* that had made those holes and he to assure me most truly they were. I answer that I hope they be now most truly dead, which he to assure me they are and buried too. Whereat some laughter but not so great as methought my Joke did warrant. Though later Joshua Odsbottle tells me I did mistake in thynkynge Henry vi to be Plantagenet.

1652

23 June Newes today that Mr. Inigo Jones is dead and ye house not finished yet which is an ill Thought.

24 June Mr. John Webbe sent word that he would complete ye Jobbe, but Lord knowes whether ye speed of ye work will thereby increase or rather on the other hand diminish.

* * *

24 Oct: So, God be thanked, all is settled at last anent the Furniture which waits upon the finishing of ye House. The best Bedchamber shall be in ye true style of early Tudor, though much against the advice of Mr. Wren who liketh not revivals in Gothic. My Wife's and my Bedchamber to be richly carved and ornamented with inlay woods after ye manner of Q. Elizabeth. The Dining Hall to be of date James I, having a big oaken Table that can be lengthened at will to twice a man's height if more to dinner; the legs fat and shapely and carved with leaves. Ye chairs to match shall (to my sorrow) be of hard wood as to the seats. Yet I will bethink me to have a soft Coussin for my own to sit upon it. So, thinketh Ann my wife, shall we dine in as great style as my Lord and Lady C'adoodle whose table is but 10 ft. at the longest. All these will Fécoldi make for me for a moderate sum —"*procure*" he said at first till I told him I knew hys Game and though he could deceive my wife he was not to try to deceive me and so we came to terms. Letitia by my entreaty hath been permitted to furnish her Chamber above stairs in her own way and hath chosen, with Mr. Wren's help, a few pieces of pleasing pattern in Walnut so that I think 'twill be the most comfortable Room to be thought on.

* * *

1666

5 Sep: Today comes heavy newes that my fine House in Cheap Side hath been burnt quite to ye ground and no stick left upright. A woeful calamitous Day! Ann, my wife, not to be consoled for the loss, though I tell her that Christopher—(that hath newly become related to us through ye Marriage of his Sister to Richard Fishburne whereby I am become to him in sort an Unkle, whose Father was Dean of Windsor and a very notable man and whose Unkle a Bishop; a comfortable thought, for he is also a young man thought greately of both at Oxford and at Court)—he shall build it up afresh and more beautiful than before, having great skill as an Architect. Letitia is, I think, secretly pleased at ye thought and will choose, she says, a housefull of ye most beautiful Furniture in Walnut designed by ye new and comfortable School; yet will she not have it of that gay and sumptuous luxury which findeth vogue at King Charles his Court which, she saith, is not for the likes of us that should remember well our Statioun and not give up in a thoughtless moment our old Puritan Ideals to go hob-nobbing all suddenly with the wanton French Fashions. Against which (I know not why, save that Women will show contrarious Natures) her Mother doth show a most violent disagreement . . .

Modern Painted and Decorated Furniture.

By Prudence Maufe.

EVERY art has its own peculiar and individual quality. The art of painted furniture has a touch of romance and adventure too, for we feel its quality of potential changeableness.

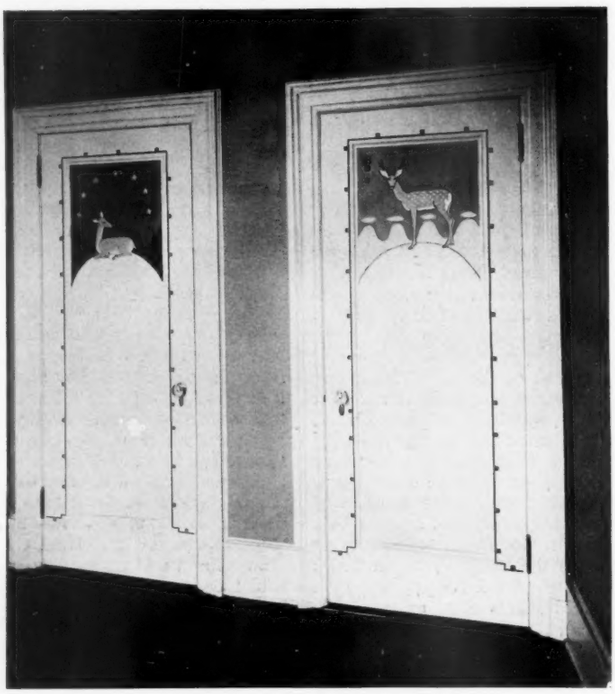
If you are an inconstant lover you can change your whole surroundings with the touch of the wizard paintpot, and a room which has been filled with a horrid dingy brown, or a slatey gloom, can burst into a spring-like sunshine with the help of primroses for inspiration and zinc yellow for performance. In this very brief essay I would only touch on a few possibilities and performances of painted furniture in the being, not in the making, for, though the question of the microscopic formation of linseed oil, whether laminated or globular, its viscosity and so on are of heart-burning interest to the chemist and producer of painted furniture, it is of little interest to the artist and the collector.

So then let us turn to the consideration of the usage of paint on furniture. Paint is generally applied to wood either to hide what is underneath, or to embellish the otherwise uninteresting surface. We will deliberately turn our backs on the fearful possibilities of what we might find in the first group, and allow ourselves to be enchanted by the second.

It is curious to think how few designers of painted furniture have thought fit to put their painted decoration into sunk mouldings, yet this of course allows the main body of the piece to be redecorated at will—rather like changing our clothes—the body remains, the character remains, the features remain, but the whole general colour can be repainted an indefinite number of times with profit and pleasure. Then the inverse of this can be practised by the more staidly minded—they can alter the colour of the mouldings only, and leave the main part as it was. How different, for instance, could a chest of drawers look, having been all its life in a grey suit with black lines on it, if one fine day we ousted the black, and put, say, emerald green with a touch of silver on the knobs.



Some German trays and bowls in yellow colour. The frame of the looking-glass is vermilion.



A cupboard with painted decoration by Maxwell Armfield.

Why should servants and children be the only people certain of getting painted furniture in England? Painted furniture ought to be for the most fastidious because it allows of the most subtle combinations of colour or the most provocative discord, according to temperament. Then, too, paint can be applied for a lifetime, or again, according to disposition, for a season only. Let us look round and see what has been done lately in painted furniture. We know that Sweden has been and still is the largest user of painted furniture. This is easily understood, as most of their timber is soft wood and has not a particularly interesting grain.

It is a very noticeable fact that in almost every type of house in Sweden, from the small bourgeois' to the rich banker's, and even in the royal palaces, it is mostly painted furniture that is to be found. The curious thing is though, that most of this furniture is still painted white or very pale colours—a pale lavender, the same as they use on their Gustavsberg pottery, being a favourite one.

The surface is on the whole good, much better than the Spanish, Russian, and Tchekoslovakian furniture, which usually looks as if a child had applied the paint with a coarse fitch.

In Sweden little effort has been made to decorate



A wardrobe in a Swedish house, fitted into the wall and decorated.



A glazed hanging cupboard of German origin. It is of a deep blue colour.



A Swedish interior.
By Gunnar Aspland.



A black and puce coloured bookcase, decorated, with cupboards and drawers.

Designer :
AMBROSE HEAL.



A decorated four-poster bed in parchment, green, blue, and puce colours.

Designer :
AMBROSE HEAL.

furniture in a modern way. Sometimes a few mouldings are emphasized, or a design of crossed leaves is timorously introduced, and that is all—very different from their eighteenth-century furniture with its rich swags and painted scenes, perhaps among the most beautiful in Europe in their strength and restraint.

Sweden's experiments have taken the form of coloured stains of which there were such brilliant examples in the Gothenburg exhibition, and also a new process of treating the wood, generally oak, with one coat of colour, and no priming under. This gives an amusing emphasis to the grain, and necessarily leaves an uneven surface, but it looks very well in some rather large panels. They use this chiefly for doors, sometimes painting the architraves a different colour altogether. Examples of many kinds of experimental painting can be seen in Mr. Tengbom's admirable Högalid church on the outskirts of Stockholm.



A painted sideboard with three cupboards. The colouring is of yellow, black, white, and silver.

Designer : AMBROSE HEAL.

Next to Sweden in importance comes, I think, Austria, where paint is applied to a very great number of modern pieces; the method most employed is the sprayed process, and the surface has an almost velvet smoothness with a great variety of tones.

Noticeable too is the experimental quality of their work. One piece I particularly remember is a cupboard, the foundation of which is painted yellow, a vermilion orange has been painted over it horizontally, each bar being toothed with graduated widths, so that the whole thing gave the impression of sun-crested waves. Over this, when the colour was not yet dry, a fairy had scattered a few grey flowers, dragging the vermilion orange with them, throwing luminous shadows. Very lovely, and I think not dreamed of in our philosophy.

Germany, too, is doing some delightful experiments, of a more ponderous kind. In Munich there is one shop in which all the furniture they sell is painted.

A lemon-yellow commode decorated with a prancing green hart stands next to a vermilion looking-glass with ivory knobs; pale gilded wall mirrors, with flowers on the mouldings, all give the idea of fairyland.

These three countries seem to have made furniture which would be at home in our rooms in England; there is in it an essential grace of line and restraint of decoration which would marry well with our sober but elegant furniture of past days.

Of the Russian, Tchekoslovakian, Serbian, Polish and Spanish furniture the peasant influence is still so strong that they would be ill at ease in our sophisticated and critical civilization, though they would perhaps be happy in some of our country cottages.

from which one can choose straight away; this is all the more odd, as in Vienna and Berlin there are many such shops.

The Powells' work is so well known for its beauty and delicacy on pottery, that though there is little of it to be found on wood, yet their technique is so entirely at their command that they give a sense of pleasure whatever the medium used. They have a certain quality of "Englishness" which is very admirable.

There is also some very interesting work being done by Joseph Armitage, Randall Wells and Maxwell Armfield, all craftsmen of great sensibility. Some of Mr. Wells' best work is on the doors and cupboards of his own house, and it is sad to think how few people have an opportunity of seeing these beautiful and delicate things.



The mirror is decorated in Chinese pink, yellow, and jade green.

Designer of the mirror: NOEL SIMMONS.



A dressing-table enamelled a bright primrose yellow and decorated with flower motifs. The swing mirror is also decorated by hand painting.

Designer: C. A. RICHTER.

Modern French painted furniture is chiefly conspicuous by its absence.

It would seem that the great French moderns are so enthralled by the enormous possibilities of plywood as a basis for rich veneers that at present they are confining their brilliant brains to the working out of *tours de force* in this medium.

How amazing these essays are, was seen in the Paris Exhibition, and can be seen at any time in the shop of Ruhlmann, where lines of ivory, not more than a sixteenth of an inch, are set diagonally on bow-fronted veneered cabinets, as though it were the easiest thing in the world.

The French also use semi-precious materials such as shagreen, lapis, coral and ivory inlays, which, though they hardly come within the limits of this article, yet will show the line along which these modern Frenchmen are working.

In England, Heal's have been doing good work in painted and decorated furniture for the last fifteen years or so. Some shown in the British Government Pavilion in Paris gave a jolly idea of how spring-like a room could look, given as elements lemon-painted furniture, with little wreaths of Botticelli-like flowers, treated rather modernly, in blues and greens and silvers.

Heal's have done some yeomen service too, in experimenting with combs. Instead of using the comb as in Victoria's day to simulate oak or mahogany (in other words "graining") they have formed conventional patterns by combing two or three colours over the other, getting a brilliance which is almost like that of a shot silk. Incidentally they are the only shop in England that offers anything like a stock of painted furniture

Maxwell Armfield too has done much to his own house, besides many pieces of furniture for his discerning clients. He has a gift of treating the beasts of the field with such a sense of decoration that even the lion and the lamb are comfortable companions on his decoratively-treated furniture.

Joseph Armitage has enriched most of his painted furniture with carving. Some of his mirrors are particularly lovely with the most exquisite and fragile flowers in sunk mouldings, while some are painted over a carving in high relief.

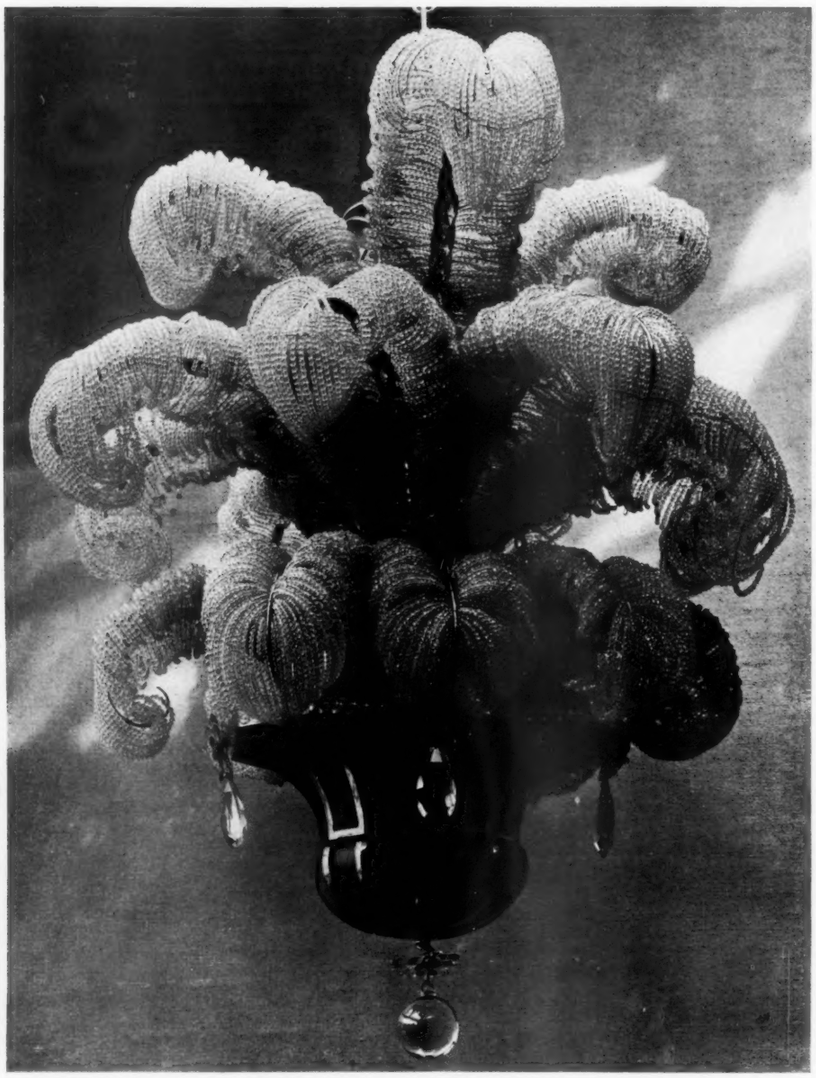
Palmer Jones is one of the architect-designers of painted furniture whose grace of line is always a pleasure to see. We have too little work of this kind from architect-men, and we need discriminating patrons to encourage them to give some of their time to these smaller joys of life.

Noel Simmons was a very interesting young artist, unhappily killed early in the war before he had time to make a great name for himself, but not before his promise was appreciated by the few who saw his work. This was reminiscent of seventeenth-century Chinese colouring and he made some daring and successful efforts at putting pink, yellow, and green together with happy results. There is also a host of brilliant amateurs, but their work hardly comes into the scope of these brief notes, though many of us know where to find a few delicious caskets or candlesticks decorated with a grace which will give them immortality, notably some by Gwynne Jones, who has decorated them with flowers on a gold field, but these only appear as *raræ aves* in the shows, usually already decorated with red spots, and so are put beyond the reach of the covetous.

A Craftsman's Portfolio.

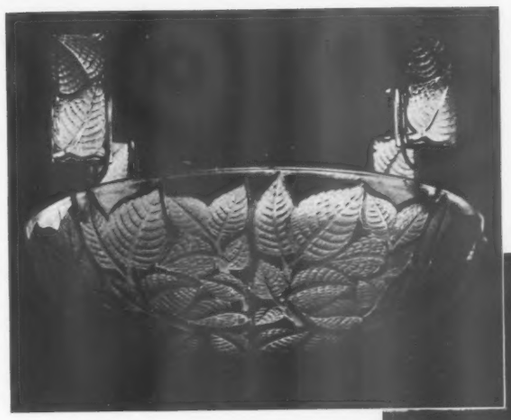
Being Examples of Fine Craftsmanship.

XXI.—A Selection of Drawing Room and Similar Lights.

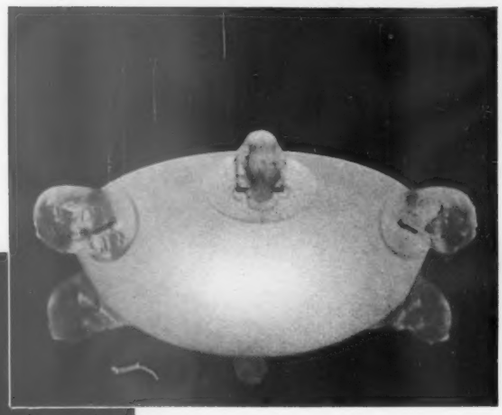


A pendant fitting with crystal bead "plumes" in three tiers. The dish at the bottom of the fitting is of slightly-toned pink glass, with a crinkled surface, set in metal frames.

Designers and Craftsmen : BAGUES.



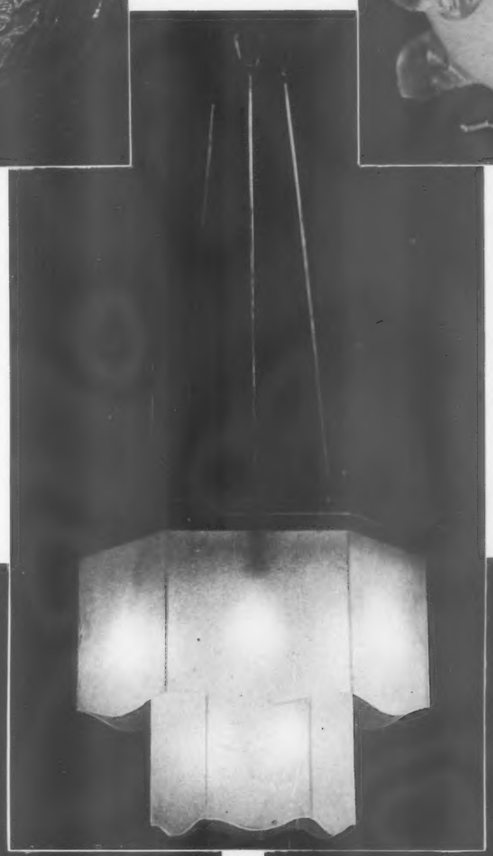
An electric light bowl
of light green or brown glass,
engraved with beech leaves.
The glass attachments are also
engraved with beech leaves.
Designer and Craftsman :
RENÉ LALIQUE.

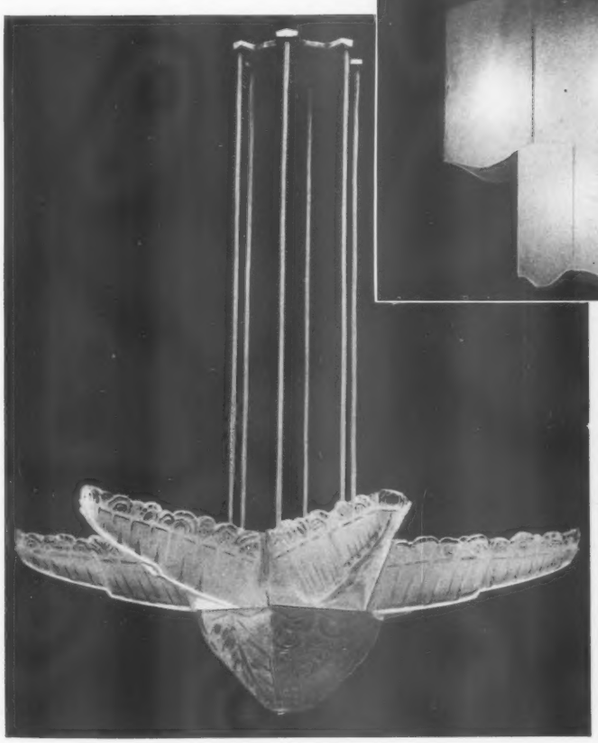


A hanging fitting
in frosted glass,
with attachments in the
form of wild roses.
The cords are of silk.
Designer and Craftsman :
RENÉ LALIQUE.

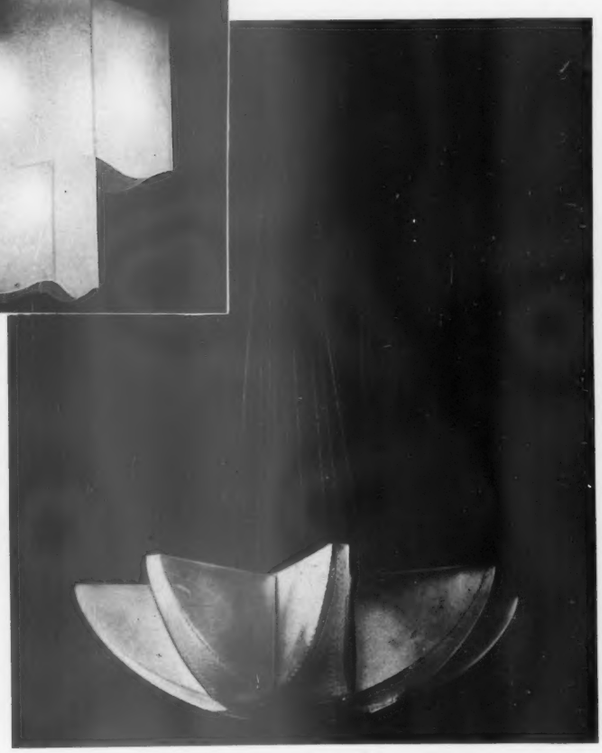
A pendant
with
hanging panes
in
firelight glass.

Designers :
W. MORRIS AND R. D. BEST.
Craftsmen :
BEST AND LLOYD.

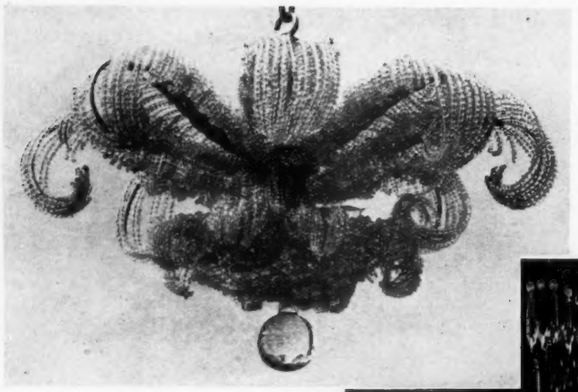




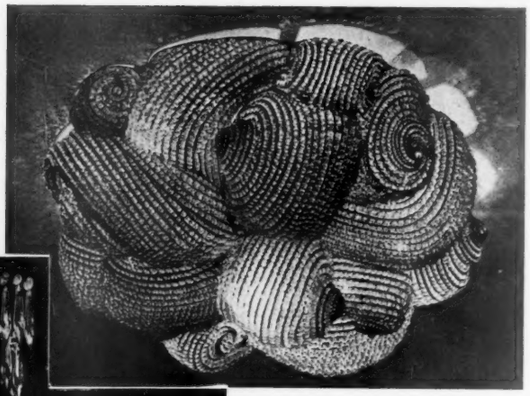
"Les Feuilles, les Fleurs," a modern French fitting
in moulded glass.
Designer and Craftsman : A. SABINO.



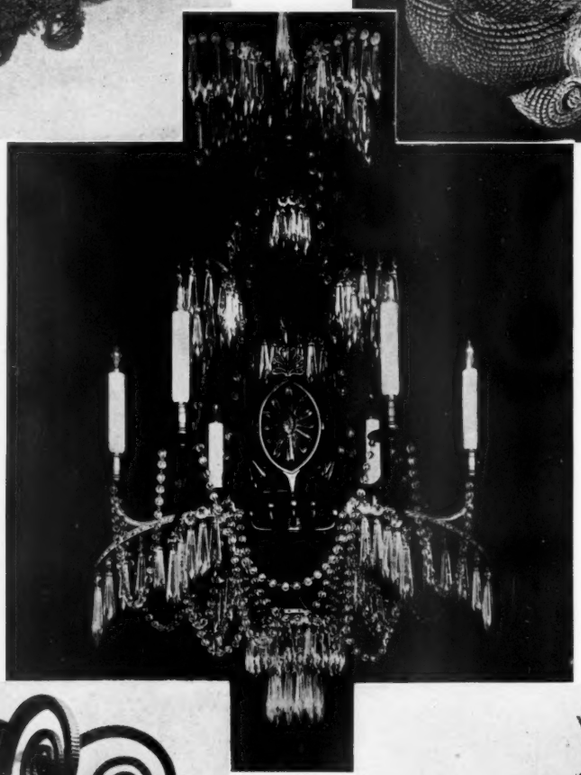
The "Acacia" fitting, of brown frosted glass.
Each spike has on its edge a leaf design.
Designer and Craftsman : RENÉ LALIQUE.



A crystal pendant in two tiers. Small lamps are enclosed in the angle of the "feathers."
Designers and Craftsmen. BAGUES.



A ceiling fitting in silvered steel with crystal beads of smoke colour.
Designers and Craftsmen: BAGUES.



A metal and crystal eight-light electrolier. The metalwork is chased and engraved, and finished in silver.
Designers and Craftsmen: WARING AND GILLOW.



An electric light fitting in wrought-iron and opaque glass.
Designer: EDGAR BRANDT.
Craftsmen: BRANDT'S.

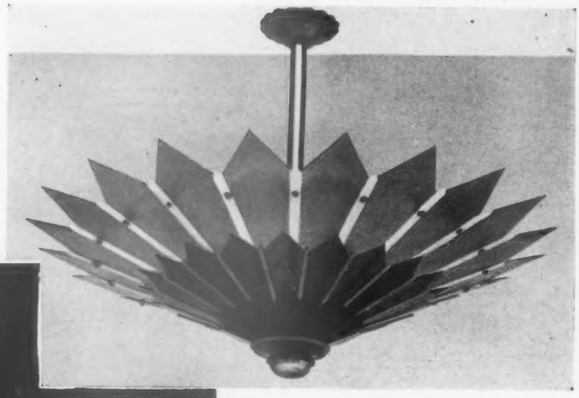


A Spanish lantern in cast and chased bronze, fitted with amber-tinted glass panels. Specially designed for a Spanish room in a ship.
Designers and Craftsmen: WARING AND GILLOW.



A 'Hetre" light in grey-white. Each wing is engraved with a pattern of beech leaves.

Designer and Craftsman : René Lalique.



A ceiling light made of tinted glass in three tiers of colour: green, orange, and pale amber.

Craftsmen : Louis Dernier and Hamlyn.

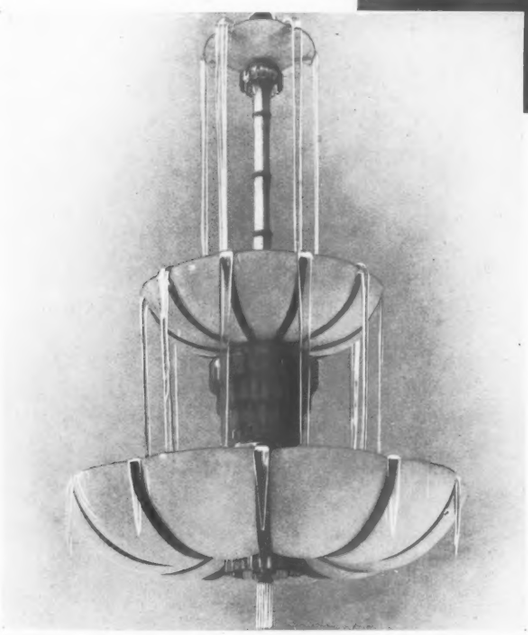


An electric light pendant for the Royal Scottish Automobile Club, Glasgow, made of wood, metal, and cut-glass crystals.

The woodwork is decorated and the metalwork gilded.

Architect : James Miller.

Craftsmen : Bromsgrove Guild.



A pendant in three tiers. The bowls are coloured translucent glasses. The centre portion is of moulded glass. The cascade effect is obtained by solid glass bars.

Designers and Craftsmen : Bagues.



The bowl of this fitting is of heavy cut English glass. The frame is of old silver metalwork ornamented with cherubs' heads and dolphins.

Craftsmen : Louis Dernier and Hamlyn.



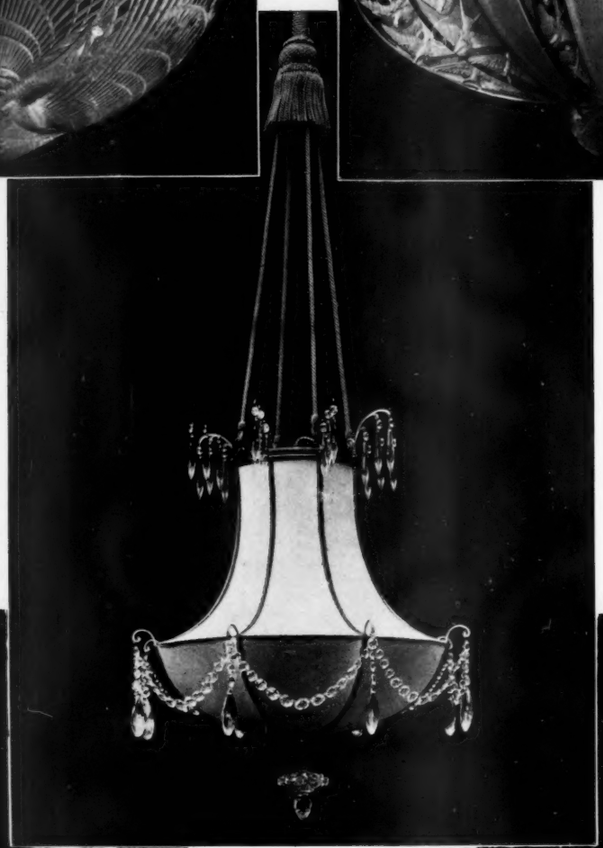
A bowl-fitting composed entirely of opalescent glass in the form of a shell.

Designer and Craftsman : RENÉ LALIQUE.



A pendant fitting of frosted glass. The plain glass wings are engraved with swallows. The whole is of a grey colour.

Designer and Craftsman : RENÉ LALIQUE.



The electric lamps are enclosed in a bowl of yellow silk to give a sunlight effect. The drops and festoons are of crystal.

Designers and Craftsmen : OSLER AND FARADAY.



A hanging globe in green glass, engraved with mistletoe leaves and berries. The berries are in relief.



A cone-shaped fitting of brown frosted glass. The attachments are of silk cord.

Designer and Craftsman : RENÉ LALIQUE.



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Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

MONDAY, **JANUARY 2**—

Records of Babylon and Assyria—I	12 noon.	BRITISH MUSEUM TOURS	
Arts and Customs of Ancient Egypt—I	12 noon.	,, ,, ,,	
Monuments of Egypt—I	3 p.m.	,, ,, ,,	
Monuments of Assyria—I	3 p.m.	,, ,, ,,	
Some Flemish Painters of the Fifteenth Century.	11 a.m.	NATIONAL GALLERY	
Some Flemish Painters of the Fifteenth Century.	12 noon.	,,	
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,,	12 noon.	,, ,, ,,	
Pictorial Values	3 p.m.	WALLACE COLLECTION	
Oriental Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM	
Gothic Woodwork	12 noon.	,, ,, ,,	
European Pottery	3 p.m.	,, ,, ,,	
Coptic Tapestries	3 p.m.	,, ,, ,,	

TUESDAY, **JANUARY 3**—

Arts and Customs of Ancient Egypt—I	12 noon.	BRITISH MUSEUM TOURS	
Monuments of Egypt—I	12 noon.	,, ,, ,,	
Monuments of Assyria—I	3 p.m.	,, ,, ,,	
Arts and Customs of Ancient Egypt—II	3 p.m.	,, ,, ,,	
Genre : Dutch, French, and English	11 a.m.	NATIONAL GALLERY	
,, ,, ,, ,, ,,	12 noon.	,, ,,	
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,, Admission 6d.	12 noon.	,, ,, ,,	
French Painting—I. Admission 6d.	3 p.m.	WALLACE COLLECTION	
Carpets	12 noon.	VICTORIA AND ALBERT MUSEUM	
English Pottery	12 noon.	,, ,, ,,	
Tapestries	3 p.m.	,, ,, ,,	
Japanese Pottery	3 p.m.	,, ,, ,,	

WEDNESDAY, **JANUARY 4**—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS	
Early Greece (Crete and Mycenæ)	12 noon.	,, ,, ,,	
Early Age of Italy (Etruscans, etc.)	3 p.m.	,, ,, ,,	
Life and Arts of the Dark Races—I	3 p.m.	,, ,, ,,	
Some Painters of Fifteenth-century Florence	11 a.m.	NATIONAL GALLERY	
,, ,, ,,	12 noon.	,, ,,	
Blake—Rossetti—Burne-Jones	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,, ,,	12 noon.	,, ,, ,,	
Persian Metalwork	12 noon.	VICTORIA AND ALBERT MUSEUM	
Early English Furniture	3 p.m.	,, ,, ,,	
Indian Section : Architecture	3 p.m.	,, ,, ,,	
Christmas Holiday Talk to Children—"Everyday Things in the Middle Ages." By Mr. and Mrs. C. H. B. Quennell.	4 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.	

THURSDAY, **JANUARY 5**—

Origins of European Architecture—I	12 noon.	BRITISH MUSEUM TOURS	
Early Age of Italy (Etruscans, etc.)	12 noon.	,, ,, ,,	
Early Britain—I	3 p.m.	,, ,, ,,	
A Selected Subject	3 p.m.	,, ,, ,,	
Some Master Painters	11 a.m.	NATIONAL GALLERY	
,, ,, Admission 6d.	12 noon.	,, ,,	
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,,	12 noon.	,, ,, ,,	
French Painting—II	3 p.m.	WALLACE COLLECTION	
Ironwork	12 noon.	VICTORIA AND ALBERT MUSEUM	
Ecclesiastical Metalwork	3 p.m.	,, ,, ,,	
Stained Glass	3 p.m.	,, ,, ,,	
Precious Stones	7 p.m.	,, ,, ,,	
Chinese Bronzes	7 p.m.	,, ,, ,,	

FRIDAY, **JANUARY 6**—

Early Greece (Crete and Mycenæ)	12 noon.	BRITISH MUSEUM TOURS	
How the Bible Came Down to Us	12 noon.	,, ,, ,,	
Greek and Roman Life—I	3 p.m.	,, ,, ,,	
Greek Sculpture—I (Before 450 B.C.)	3 p.m.	,, ,, ,,	
Rubens	11 a.m.	NATIONAL GALLERY	
,, Admission 6d.	12 noon.	,, ,,	
Turner and Landscape	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,, ,,	12 noon.	,, ,, ,,	
French Painting—III. Admission 6d.	3 p.m.	WALLACE COLLECTION	
General Tour	12 noon.	VICTORIA AND ALBERT MUSEUM	
Corean Pottery	12 noon.	,, ,, ,,	
Japanese Paintings	3 p.m.	,, ,, ,,	
Christmas Holiday Talk to Children—"Everyday Things in the Renaissance." By Mr. and Mrs. C. H. B. Quennell.	4 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.	

SATURDAY, **JANUARY 7**—

Early Britain—II (Late Stone Age)	12 noon.	BRITISH MUSEUM TOURS	
Early Christian Period	12 noon.	,, ,, ,,	
A Sectional Tour	3 p.m.	,, ,, ,,	
Tour of Several Sections	3 p.m.	,, ,, ,,	
General Summary—I.	11 a.m.	NATIONAL GALLERY	
,, ,,	12 noon.	,, ,,	
Reynolds—Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,,	12 noon.	,, ,, ,,	
Selected Pictures	12 noon.	WALLACE COLLECTION	
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM	
Architecture—II	3 p.m.	,, ,, ,,	
Indian Section : Sculpture	3 p.m.	,, ,, ,,	
Raphael Cartoons	7 p.m.	,, ,, ,,	
Symbolism in Design	7 p.m.	,, ,, ,,	

MONDAY, **JANUARY 9**—

Arts and Customs of Ancient Egypt—II	12 noon.	BRITISH MUSEUM TOURS	
Records of Babylon and Assyria—I	12 noon.	,, ,, ,,	
Greek Sculpture—I (Before 450 B.C.)	3 p.m.	,, ,, ,,	
Monuments of Egypt—II	3 p.m.	,, ,, ,,	
Some Aspects of Portraiture	11 a.m.	NATIONAL GALLERY	
,, ,,	12 noon.	,, ,,	
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,,	12 noon.	,, ,, ,,	
Subject in Painting	3 p.m.	WALLACE COLLECTION	
Chinese Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM	
Seventeenth-century Furniture	12 noon.	,, ,, ,,	
Chinese Porcelain—II	3 p.m.	,, ,, ,,	
Early Silk Weaving	3 p.m.	,, ,, ,,	
Ordinary General Meeting. Announcement of Award of Prizes and Studentships, 1928. Criticism of works submitted, by Mr. L. Sylvester Sullivan.	8 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.	

TUESDAY, **JANUARY 10**—

Early Britain—III (Bronze Age)	12 noon.	BRITISH MUSEUM TOURS	
Life and Arts of the Dark Races—II	12 noon.	,, ,, ,,	
Greek Sculpture—II (Elgin Marbles)	3 p.m.	,, ,, ,,	
Monuments of Assyria—II	3 p.m.	,, ,, ,,	
Reynolds and Gainsborough.	11 a.m.	NATIONAL GALLERY	
,, ,, ,,	12 noon.	,, ,,	
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,, Admission 6d.	12 noon.	,, ,, ,,	
French Painting—IV. Admission 6d.	3 p.m.	WALLACE COLLECTION	
Vestments	12 noon.	VICTORIA AND ALBERT MUSEUM	
Illuminated MSS.	12 noon.	,, ,, ,,	
Lace	3 p.m.	,, ,, ,,	
Exhibition of Drawings submitted for Prizes and Studentships (until Monday, Jan. 23.)	10–5	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.	

WEDNESDAY, **JANUARY 11**—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS	
Early Britain—I (Old Stone Age)	12 noon.	,, ,, ,,	
Early Britain—IV (Iron Age)	3 p.m.	,, ,, ,,	
A Selected Subject	3 p.m.	,, ,, ,,	
Some Master Painters	11 a.m.	NATIONAL GALLERY	
,, ,,	12 noon.	,, ,,	
Hogarth and Eighteenth-century Painting	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,, ,, ,,	12 noon.	,, ,, ,,	
Enamels	12 noon.	VICTORIA AND ALBERT MUSEUM	
English Seventeenth-century Furniture	3 p.m.	,, ,, ,,	
Indian Section : Woodwork	3 p.m.	,, ,, ,,	

THURSDAY, **JANUARY 12**—

Greek and Roman Jewellery and Arts	12 noon.	BRITISH MUSEUM TOURS	
Greek and Roman Life—I	12 noon.	,, ,, ,,	
The Romans in Britain—I	3 p.m.	,, ,, ,,	
Early Britain—II (Late Stone Age)	3 p.m.	,, ,, ,,	
Titian—Tintoretto—Veronese	11 a.m.	NATIONAL GALLERY	
,, ,, ,, Admission 6d.	12 noon.	,, ,,	
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,,	12 noon.	,, ,, ,,	
French Painting—V	3 p.m.	WALLACE COLLECTION	
Goldwork and Jewellery	12 noon.	VICTORIA AND ALBERT MUSEUM	
Precious Stones	3 p.m.	,, ,, ,,	
Michael Angelo	7 p.m.	,, ,, ,,	
Ironwork	7 p.m.	,, ,, ,,	

FRIDAY, **JANUARY 13**—

How the Bible Came Down to Us—I	12 noon.	BRITISH MUSEUM TOURS	
Illuminated Manuscripts	12 noon.	,, ,, ,,	
Monuments of Assyria—II	3 p.m.	,, ,, ,,	
Greek Sculpture—II (Elgin Marbles)	3 p.m.	,, ,, ,,	
Some French and German Painters	11 a.m.	NATIONAL GALLERY	
,, ,, ,, Admission 6d.	12 noon.	,, ,,	
Turner and Landscape	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,, ,,	12 noon.	,, ,, ,,	
French Painting—VI. Admission 6d.	3 p.m.	WALLACE COLLECTION	
Italian Renaissance Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM	
Chinese Pottery	12 noon.	,, ,, ,,	
Japanese Prints	3 p.m.	,, ,, ,,	
Animal Paintings. By N. Scott Langley (Until January 28).	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, LONDON, W.	

SATURDAY, **JANUARY 14**—

The Romans in Britain—II	12 noon.	BRITISH MUSEUM TOURS	
Early Britain—III (Bronze Age)	12 noon.	,, ,, ,,	
Tour of Several Sections	3 p.m.	,, ,, ,,	
A Sectional Tour	3 p.m.	,, ,, ,,	
General Summary—II	11 a.m.	NATIONAL GALLERY	
,, ,,	12 noon.	,, ,,	
Watts—Stevens	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,,	12 noon.	,, ,, ,,	
Selected Pictures	12 noon.	WALLACE COLLECTION	
Early Renaissance Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM	
Donatello	3 p.m.	,, ,, ,,	
Indian Section : Mogul Art	3 p.m.	,, ,, ,,	
Glass	7 p.m.	,, ,, ,,	
Celtic Ornament	7 p.m.	,, ,, ,,	

MONDAY, **JANUARY 16**—

Records of Babylon and Assyria—II	12 noon.	BRITISH MUSEUM TOURS	
Arts and Customs of Ancient Egypt—III	12 noon.	,, ,, ,,	
Monuments of Egypt—II	3 p.m.	,, ,, ,,	
Greek Sculpture—II (Elgin Marbles)	3 p.m.	,, ,, ,,	
Dutch Landscape and Genre	11 a.m.	NATIONAL GALLERY	
,, ,, ,, ,,	12 noon.	,, ,,	
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,,	12 noon.	,, ,, ,,	
Landscape	3 p.m.	WALLACE COLLECTION	
Chinese Porcelain—III	12 noon.	VICTORIA AND ALBERT MUSEUM	
Chippendale	12 noon.	,, ,, ,,	
Continental Porcelain	3 p.m.	,, ,, ,,	
Ecclesiastical Embroidery	3 p.m.	,, ,, ,,	

TUESDAY, **JANUARY 17**—

The Greek Vases	12 noon.	BRITISH MUSEUM TOURS	
Greek and Roman Life—II	12 noon.	,, ,, ,,	
Arts and Customs of Ancient Egypt	3 p.m.	,, ,, ,,	
Records of Babylon and Assyria—II	3 p.m.	,, ,, ,,	
Wilson—Crome—Constable	11 a.m.	NATIONAL GALLERY	
,, ,, ,,	12 noon.	,, ,,	
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK	
,, ,, Admission 6d.	12 noon.	,, ,, ,,	
Italian Painting—I. Admission 6d.	3 p.m.	WALLACE COLLECTION	
Early Costumes	12 noon.	VICTORIA AND ALBERT MUSEUM	
Costumes of Seventeenth Century	3 p.m.	,, ,, ,,	

WEDNESDAY, **JANUARY 18**—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS	
Early Britain—IV (Iron Age)	12 noon.	,, ,, ,,	
Anglo-Saxon Period—I	3 p.m.	,, ,, ,,	
Life and Arts of the Dark Races—III	3 p.m.	,, ,, ,,	
Spanish Painting	11 a.m.	NATIONAL GALLERY	
,, ,,	12 noon.	,, ,,	

A LONDON DIARY (*continued*).

WEDNESDAY, **JANUARY 18**—(*continued*)

Constable—Turner	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
Rug Knotting and Weaving	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Eighteenth-century Furniture	3 *p.m.*	" " " "
Indian Section : Paintings	3 *p.m.*	" " " "
"Architecture of Provincial France." By Mr. H. M. Fletcher, M.A., F.R.I.B.A. (Illustrated).	8 *p.m.*	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

THURSDAY, **JANUARY 19**—

Origins of European Architecture—II	12 *noon.*	BRITISH MUSEUM TOURS
The Romans in Britain—II	12 *noon.*	" " "
Monuments of Egypt—III	3 *p.m.*	" " "
Greek Sculpture—III	3 *p.m.*	" " "
Some Italian and Netherlands Painters Contrasted.	11 *a.m.*	NATIONAL GALLERY
Some Italian and Netherlands Painters Contrasted. Admission 6d.	12 *noon.*	" "
Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
"	12 *noon.*	" " "
Rubens	3 *p.m.*	WALLACE COLLECTION
Continental Plate	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Plate	3 *p.m.*	" " " "
Ivories	7 *p.m.*	" " " "
Chinese Paintings	7 *p.m.*	" " " "
"English Samplers." By Mr. Leigh Ashton. (Illustrated.)	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM LECTURE THEATRE

FRIDAY, **JANUARY 20**—

Greek and Roman Life—II	12 *noon.*	BRITISH MUSEUM TOURS
Greek and Roman Jewellery and Arts	12 *noon.*	" " "
Life and Arts of the Dark Races	3 *p.m.*	" " "
The Romans in Britain—II	3 *p.m.*	" " "
Italian Primitives	11 *a.m.*	NATIONAL GALLERY
" Admission 6d.	12 *noon.*	" "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
Dutch Landscape. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
French Renaissance Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Porcelain	12 *noon.*	" " " "
English Medieval Sculpture	3 *p.m.*	" " " "

SATURDAY, **JANUARY 21**—

Historical and Literary MSS.	12 *noon.*	BRITISH MUSEUM TOURS
Origins of Writing and Materials	12 *noon.*	" " "
A Sectional Tour	12 *noon.*	" " "
Tour of Several Sections	3 *p.m.*	" " "
General Summary—III	11 *a.m.*	NATIONAL GALLERY
"	12 *noon.*	" "
Hogarth—Millais	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" "
Selected Pictures	12 *noon.*	WALLACE COLLECTION
Michael Angelo	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Rodin	3 *p.m.*	" " " "
Indian Section : Metalwork	3 *p.m.*	" " " "
Jade and Lacquer	7 *p.m.*	" " " "
Watercolours	7 *p.m.*	" " " "

MONDAY, **JANUARY 23**—

Arts and Customs of Ancient Egypt—IV	12 *noon.*	BRITISH MUSEUM TOURS
Hittite and Hebrew Collections	12 *noon.*	" " "
Between the Old Testament and the New	3 *p.m.*	" " "
Greek Sculptures—IV	3 *p.m.*	" " "
English and French Landscape	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Turner—Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Design	3 *p.m.*	WALLACE COLLECTION
French Porcelain	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French Woodwork	12 *noon.*	" " " "
English Porcelain—I	3 *p.m.*	" " " "
Chinese Embroideries	3 *p.m.*	" " " "
Ordinary General Meeting. Address to Students by the President, Mr. Walter Tapper, A.R.A., and Presentation of Prizes.	8.30 *p.m.*	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

TUESDAY, **JANUARY 24**—

Early Christian Period	12 *noon.*	BRITISH MUSEUM TOURS
Anglo-Saxon Period—I	12 *noon.*	" " "
Greek Sculpture—III	3 *p.m.*	" " "
Monuments of Assyria—III	3 *p.m.*	" " "
Piero della Francesca—Botticelli	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Millais—Rossetti	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" "
Italian Painting—II. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Costumes of Eighteenth Century	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Costumes of Nineteenth Century	3 *p.m.*	" " " "

WEDNESDAY, **JANUARY 25**—

Anglo-Saxon Period—II	12 *noon.*	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—IV	12 *noon.*	" " "
Greek Sculpture—IV	3 *p.m.*	" " "
A Selected Subject	3 *p.m.*	" " "
Leonardo—Raphael—Correggio	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Watts—Stevens—French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " " "	12 *noon.*	" " "
Admission 6d.		
Eastern Pottery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
General Tour	3 *p.m.*	" " " "
Indian Section : Mogul Paintings	3 *p.m.*	" " " "

THURSDAY, **JANUARY 26**—

How the Bible Came Down to Us—II	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—IV	12 *noon.*	" " "
Life and Arts of the Middle Ages	3 *p.m.*	" " "
Monuments of Egypt—III	3 *p.m.*	" " "
Later Flemish	11 *a.m.*	NATIONAL GALLERY
" " Admission 6d.	12 *noon.*	" "
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
English Portraits	3 *p.m.*	WALLACE COLLECTION
Glass	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Raphael Cartoons	3 *p.m.*	" " " "
Vestments	7 *p.m.*	" " " "
Paintings (Barbizon)	7 *p.m.*	" " " "
"The Art of Bookbinding." By Mr. Philip B. James.	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM LECTURE THEATRE

FRIDAY, **JANUARY 27**—

Illuminated MSS.	12 *noon.*	BRITISH MUSEUM TOURS
Historical and Literary MSS.	12 *noon.*	" " "
Origins of Writing and Materials	3 *p.m.*	" " "
Anglo-Saxon Period—II	3 *p.m.*	" " "
Early Venetian	11 *a.m.*	NATIONAL GALLERY
" " Admission 6d.	12 *noon.*	" "
Hogarth—Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Dutch Genre. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
French Eighteenth-century Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French Porcelain	12 *noon.*	" " " "
Rodin	3 *p.m.*	" " " "

SATURDAY, **JANUARY 28**—

Hittite and Hebrew Collections	12 *noon.*	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages	12 *noon.*	" " "
Tour of Several Sections	3 *p.m.*	" " "
A Sectional Tour	3 *p.m.*	" " "
The Elements of Painting	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Selected Pictures	12 *noon.*	WALLACE COLLECTION
Ivories	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Jade and Lacquer	3 *p.m.*	" " " "
Indian Section : Pottery	3 *p.m.*	" " " "
General Tour	7 *p.m.*	" " " "
Lacquer	7 *p.m.*	" " " "

MONDAY, **JANUARY 30**—

Glass and its History	12 *noon.*	BRITISH MUSEUM TOURS
Records of Babylon and Assyria	12 *noon.*	" " "
Early Greece	3 *p.m.*	" " "
Monuments of Europe	3 *p.m.*	" " "
Rembrandt—Reynolds	11 *a.m.*	NATIONAL GALLERY
" "	12 *noon.*	" "
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Technique	3 *p.m.*	WALLACE COLLECTION
English Porcelain—II	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Miniatures	12 *noon.*	" " " "
English Pottery	3 *p.m.*	" " " "
Jade	3 *p.m.*	" " " "

TUESDAY, **JANUARY 31**—

Porcelains of China	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt	12 *noon.*	" " "
Monuments of Assyria	3 *p.m.*	" " "
Greek Sculpture	3 *p.m.*	" " "
Claude—Turner	11 *a.m.*	NATIONAL GALLERY
" "	12 *noon.*	" "
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
Rembrandt. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Bayeux Tapestry—I	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—II	3 *p.m.*	" " " "

Books of the Month.

MODERN PLASTERWORK DESIGN. By GEORGE P. BANKART and G. EDWARD BANKART. London : The Architectural Press. Price £2 15s. net.

SHOP FRONTS : A SELECTION OF ENGLISH, AMERICAN, AND CONTINENTAL EXAMPLES. Edited by FREDERICK CHATTERTON. London : The Architectural Press. Price 10s. 6d. net.

GARDEN ORNAMENT. By GERTRUDE JEKYLL and CHRISTOPHER HUSSEY. London : Country Life Ltd. Price £3 3s. net.

GARDENS AND DESIGN. By J. C. SHEPHERD and G. A. JELLICOE. London : Ernest Benn Ltd. Price £3 3s. net.

IRON AND BRASS IMPLEMENTS OF THE ENGLISH HOUSE. By J. SEYMOUR LINDSAY. London and Boston : The Medici Society. Price 25s. net.

GERMAN BAROQUE ART. By SACHEVERELL SITWELL. London : Duckworth & Co., Ltd. Price 25s. net.

MAYA CITIES. By THOMAS GANN. London : Duckworth & Co. Price 21s. net.

A SHORT CRITICAL HISTORY OF ARCHITECTURE. By H. H. HEATHCOTE STATHAM. (Second Edition.) London : B. T. Batsford, Ltd. Price 16s. net.

THE ACOUSTICS OF BUILDINGS. By A. H. DAVIS and G. W. C. KAYE. London : G. Bell and Sons, Ltd. Price 15s. net.

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How to Use the Slide Rule.

As a means for carrying out mathematical operations a well-constructed slide rule is an instrument of great utility, saving much labour and giving the answers to long and complicated problems in a small fraction of the time required to work them out in the ordinary way. Since its methods are entirely mechanical, the answers will be correct provided the slide rule is properly set and read. A working knowledge of the slide rule is easily acquired by a study of *Instructions for the Use of A. W. Faber "Castell" Precision Calculating Rules*, by Henry O. Cooper, and the examples given will provide practice to enable the rule to be used to the best advantage. The author begins by describing the construction of the "Castell" calculation rules, after which he gives a brief explanation of logarithms, for the assistance of those who are not familiar with this branch of mathematics. Then he describes the slide rule scales and proceeds by the use of examples to coach the reader in the use of the slide rule for multiplication, division, proportion, reciprocals, squares, square roots, cubes, cube roots, and logarithms. With the trigonometrical scales one may soon hope to become proficient under his instruction with the scale of sines and the scale of tangents. In the chapter on applications the author points out that "with slide-rule working the fewer the movements of the slide the more accurate will the answers be, so it is almost worth while considering a problem, before calculating, to ensure of its being done in the shortest possible way," and proceeds to prove his point by working out a number of examples, including the calculation of timber. The use of the digit registering cursor, the log-log scale, efficiency and voltage drop scales are also described. The book is easy to understand, and turns the labour of learning to use the slide rule from a difficult science into a fascinating amusement. It can be obtained from the London agency of Messrs. A. W. Faber, 13–14 Camomile Street, E.C.3, price 2s. net.

Mr. James Walker.

We are interested to learn that a London sculptor, Mr. James Walker, has been asked to undertake the stone carving and sculpture work of the new public hall and bath at Newcastle, the architects for which are Messrs. Nicholas and Dixon-Spain. The carving will be done in the modern style, and will include sixteen lions' heads on the main corners and the column capitals to the main portico.

Although he started his own business in London as recently as 1919, Mr. Walker has already carried out important work for many of the leading architects; the modelled ceiling at Drogo Castle, Devon, and the restoration of the wood carving at Hampton Court Palace are two of his works. Sir Edwin Lutyens, Messrs. Keiffer and Fleming, Messrs. Brierley and Rutherford, J. S. Naylor, and Hubert Lidbetter have recently entrusted him with important work.

Mr. Walker has recently opened a studio at 56a Stebbing Street, W.11, exclusively for the execution of decorative fibrous plaster work, and is carrying on this branch of his business in association with Mr. Henry Priestley, whose name will be well known to a large number of architects as having for many years specialized in direct modelling *in situ*. Some of Mr. Priestley's best known works are as follows:—

Welbeck Abbey, Notts, Eynsham Hall, Oxon, Putteridge Park, Beds, Ruckley Grange, Salop, *in situ*, to the designs of Sir Ernest George; Paddockhurst, Sussex, Holmdale, Surrey, to the designs of Sir Aston Webb; Sheffield Park, Sussex, Debenhams, first floor, for Mr. Gimson; Marlston, Berks, Almhurst, Berks, for Mr. Burgess.

Mrs. Fitzherbert's House in Tilney Street, London.

We are indebted to Messrs. Holland and Cubitts, Limited, for permission to illustrate Mrs. Fitzherbert's house in Tilney Street, a reproduction of which will be found on page 27.

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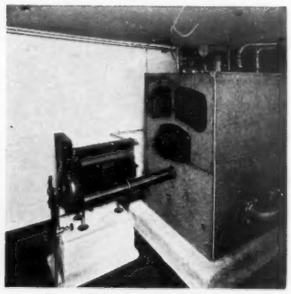
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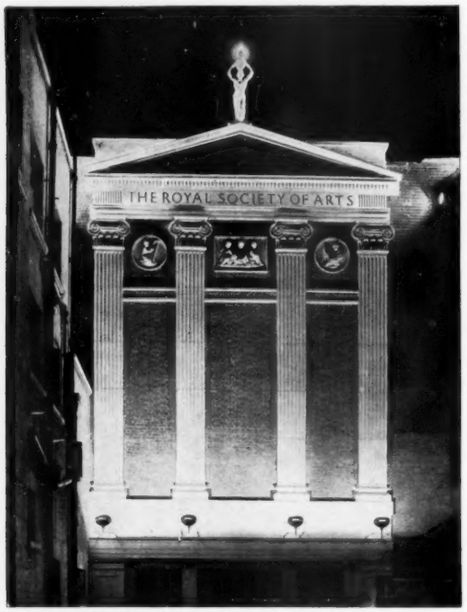
In the installation shown in the foreground above, Ivory Vitrolite is used for the wall linings, Black Vitrolite for the dado rail, skirting and dado behind the bath ; and White Vitrolite for the casing of the porcelain bath itself. In the rooms beyond, various pleasing combinations of White, Black, Ivory, Lavender and Green Vitrolite are shown.

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The Royal Society of Arts, Adelphi, London.

The exterior of the Royal Society of Arts building has recently been floodlighted by the aid of G.E.C. floodlight projectors and Osram lamps. A number of these projectors, mounted on specially-designed brackets equipped with 500-watt Osram gas-filled projector lamps, are responsible for the general illumination, while the figures and the name of the Society are illuminated by similar floodlighting units equipped with 200-watt Osram lamps. Sir Aston Webb and Sons were the architects, and the electrical contractors were Messrs. Dove Bros., Ltd., Cloudesley Place, N.1.



The Royal Society of Arts, Adelphi, floodlighted by G.E.C. projectors and Osram gas-filled lamps.

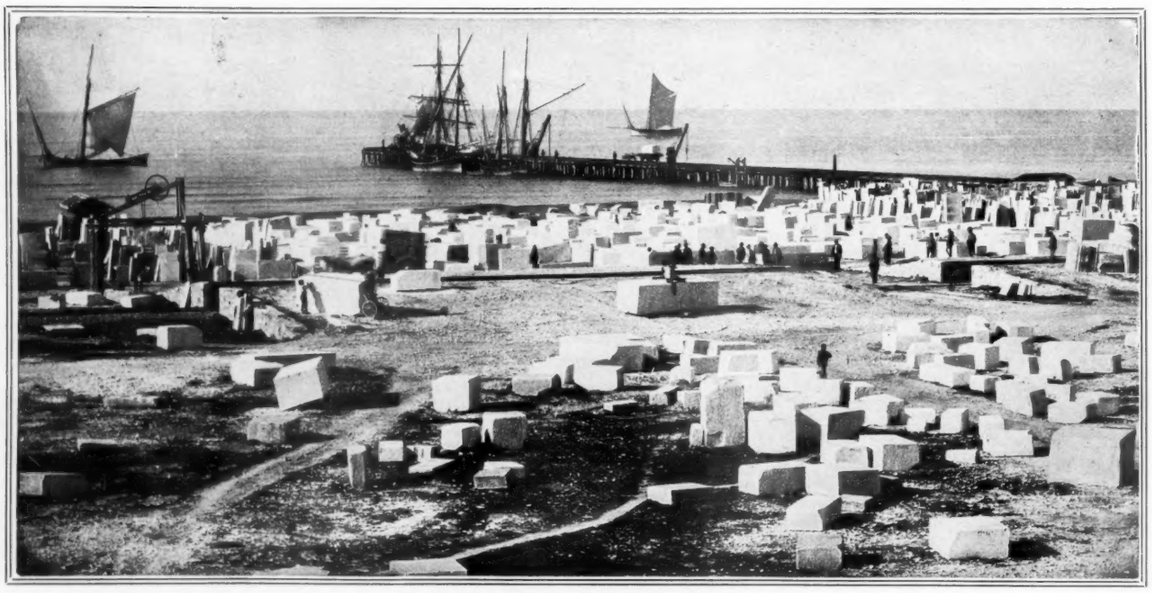
Devon House, Berners Street, London.

Messrs. Candy & Co., Ltd., the manufacturers of the "Devon" fire, have found it necessary, on account of the rapid and extensive growth of their business, to move from Newman Street to more spacious premises at No. 60 Berners Street. They are to be congratulated upon the effective simplicity of these new showrooms, in which fifty-two models of their fireplaces are on view, and especially on the absence of "crowding," a fault which is, alas! common in so many showrooms. On the ground floor the decorative scheme is carried out in two shades of grey; the lower floor is arranged in a series of bays of varied colour-schemes so that each fireplace is shown in a suitable setting.

The directors of the company express the hope that architects will visit the new showrooms at a convenient opportunity.

An Attractive Brochure for Advertisers.

Messrs. Fredk. E. Potter, Ltd., Imperial House, Kingsway, London, W.C.2, have issued a new and artistic brochure. Its title, *For Success in Advertising*, is claimed to be fully justified by the series of advertisements of well-known articles reproduced in the brochure, all of which are the work of the Potter Agency. The foreword is by Mr. Fredk. E. Potter, F.I.P.A., who founded the business over thirty years since. We understand the brochure will be sent to heads of businesses upon application.



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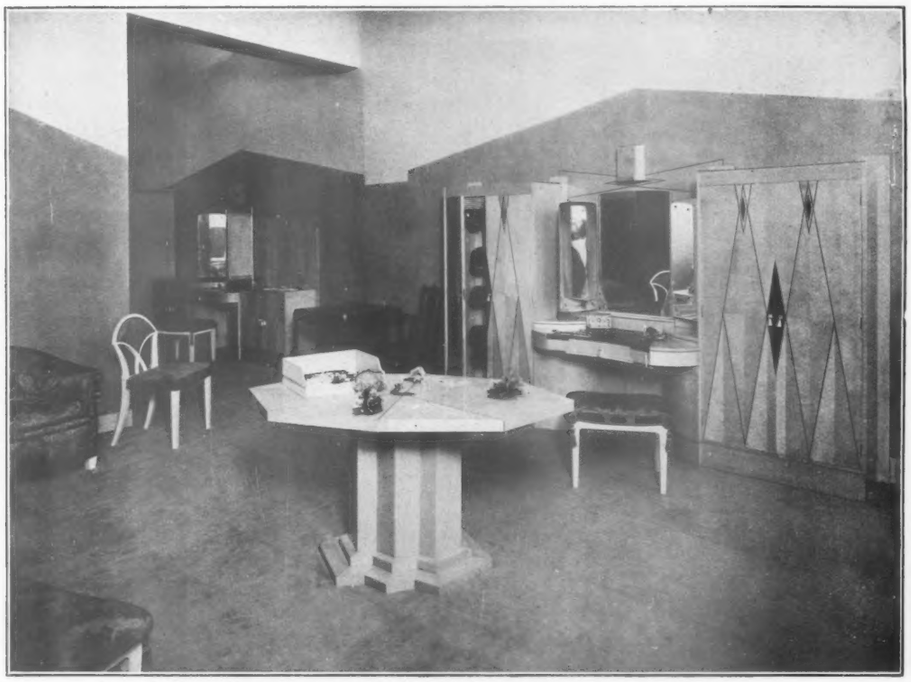
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Notice to Subscribers.

Subscribers are reminded that the Index for Volume LXII of THE ARCHITECTURAL REVIEW, July–December 1927, is now ready, and copies may be had free of charge on application to the Publisher.

It may not be generally known that subscribers to THE ARCHITECTURAL REVIEW can have their volumes bound, complete with Index, in cloth cases, at a cost of 10s. each. Subscribers who wish to do so should send the six monthly issues, which form a volume, to The Architectural Press, together with a remittance, and the complete bound set will be sent to them without delay. Cloth cases are also supplied separately at 4s. 6d. each.

Corrigenda.

We have received a communication from Sir Reginald Blomfield intimating that certain errors, for which we must apologize, occurred in the December issue of THE ARCHITECTURAL REVIEW on Regent Street. They are as follows :—

Page 226, The County Fire Office.

"Architects for the Crown, Sir Aston Webb, PP.R.A., Sir Reginald Blomfield, R.A., Ernest Newton, R.A. The elevations to Regent Street and Piccadilly Circus are from the designs of the Crown Architects."

This description should read :—

"Elevations designed by Sir Reginald Blomfield, R.A., plans designed by Messrs. Newton and Woodward. The elevations to Regent Street, Piccadilly Circus, and the return to Glasshouse Street are from the designs of Sir Reginald Blomfield."

Page 253, centre.

"A vase in Portland stone. Architects J. J. Joass in association with Sir Reginald Blomfield, R.A."; and below, "A wrought-iron balcony for Swan and Edgar, Architect, J. J. Joass."

These descriptions should read :—

"The vase was modelled by Martyns from the designs and drawings of Sir Reginald Blomfield, R.A., and under his personal superintendence. The wrought-iron balcony was made from the design and full-size details supplied by Sir Reginald Blomfield."

Obituary.

The late Mr. H. J. Birnstingl.

It is with sincere regret that we record the death of Mr. H. J. Birnstingl, which occurred last month at his home in Buckinghamshire. Mr. Birnstingl studied at the A.A. Schools and was articled to Charles Barry. After holding the post of Assistant Editor of THE ARCHITECTS' JOURNAL for some months, he obtained the appointment of Assistant Architect to the Housing Department of the Ministry of Health, retiring to an architectural practice in the country for reasons of health. Mr. Birnstingl wrote extensively for the Press, both technical and otherwise, of this country and America. Amongst the buildings which he designed are some houses in Angmering, Bognor and Radnage, and shop premises in Church Street, Kensington. It is rather sad to think that Mr. Birnstingl had not long completed the building of the house in Buckinghamshire in which he died.

Election of a New President at Elstow School.

The thirty-ninth annual general meeting of the Elstonian Association (Old Boys of Elstow School, Bedford) was held at the Trocadero. Sir Charles A. Batho, Lord Mayor of London, was elected president for the coming year, and a feature of the evening was a presentation to Major Norman Thorp, late R.E., of Todmorden, Yorks, who has been Custos of the Association since 1901. Major Norman Thorp was a late articled pupil to Sir Aston Webb.

Mr. George P. Bankart.

A report of the death of Mr. George P. Bankart is circulating in the architectural profession and the Art Workers' Guild. Mr. Bankart has written to ask us to contradict the report, and points out that he has apparently been confused with his brother, Mr. C. J. Bankart, late of Leicester and Worthing, whose death took place recently, and was announced in the *Times* and the *Daily Telegraph*.



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THE illustration shows part of a fine modern example of a polished granite façade. The design is especially suitable for execution in granite—a broad, simple treatment being desirable. The material used is Grey Aberdeen granite from the Rubislaw quarry.

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The Venetian School in the National Gallery.

The removal of the Mond Collection to the new room specially constructed to receive it has enabled the trustees and director to effect a long-needed rearrangement of the series of Venetian paintings which form one of the most notable features of the National Collection. The earlier works of the school, up to and including Bellini, have been rearranged, but occupy Room VI as heretofore. The sixteenth-century Venetians from Giorgione to Moroni fill Room VII. The painters of the eighteenth century, Canaletto and Guardi, Piazzetta, Tiepolo and Longhi, for the first time have a room to themselves. The rooms are now open for inspection by the public.

TRADE AND CRAFT.

The Church of St. Alphage, Hendon.

The general contractors were Grace and Marsh (general foreman, Mr. Parslow), and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Greenway and Ludlow, Ltd. (stone and stonework); Jos. Ebner (wood-block flooring); Benham and Sons, Ltd. (central heating and boilers); White & Co. (electric wiring and electric light fixtures); John R. Venning & Co., Ltd. (sanitary fittings); Walter Cassey, Ltd. (door furniture); R. E. Pearse, Ltd. (casements); H. H. Martyn & Co., Ltd. (decorative plaster); Grace and Marsh, Ltd. (joinery); Anselm Odling & Co., Ltd. (marble); Ames and Finnis, Ltd. (tiling). The suspended rood was painted by Miss Gertrude Halsey.

The British Bank of South America, San Paulo, Brazil.

The general contractors were Scott and Urner, Ltd., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Bagues, Ltd. (counter grille, wrought-iron gates, etc.); Laubisch and Hirth, of Rio de Janeiro (decorative woodwork); Chatwood, Ltd. (safes).

Lanthorne House, Newman Street, W.

The general contractors were Bovis, Ltd., and among the artists, craftsmen, and sub-contractors were the following: Hearn, Rogers and Hartley (sculpture, carving and modelling); Bovis, Ltd. (demolition, excavation, foundation, dampcourses, concrete blocks, slates, Portland stone, stonework, joinery and office fittings); Ragusa Asphalte Co. (asphalt); Thos. Lawrence (bricks); Empire Stone Co. (artificial stone staircases); Archibald Dawnay, Ltd. (structural steel); Diespeker, Ltd. (fireproof construction); Mr. Sankey (partitions); Henry Hope (patent glazing); Thos. Elsley (cast lead); British Magnesite Flooring Co. (patent flooring); G. N. Haden and Sons, Ltd. (central heating and boilers); Duncan Watson & Co. (electric wiring and bells); Osler and Faraday (electric light fixtures and metalwork); James Blackie (plumbing); Dent and Hellyer (sanitary fittings); Yannedis & Co. (door furniture); Braby & Co. (casements); Reliance Telephone Co. (telephones); Dreadnought Door Co. (fireproof doors); H. H. Martyn, Ltd. (decorative plaster); Allen and Son, Ltd. (shop fittings); Evans & Co. (lifts); Synchronome Co., Ltd. (clocks).

A New Catalogue.

The National Radiator Company have issued a complete catalogue embodying various new products which have been introduced since the previous edition was printed, including the following:—

An Ideal Classic Window Radiator; Improved Ideal Open Fire Domestic Boilers; Nos. 5 and 6 Ideal Classic Boilers; Ideal Britannia Boilers with heavy double fire doors, specially suitable for Schools and Horticultural work; a New Packless Ideal Concealed Valve; New Quick Opening Regulating Valves; an Instantofix Pipe Carrier and a No. 7 Series of Beaver Adjustable Die Pipe Stocks.

The Ideal Plain Three and Four Column Radiators have been superseded by the Ideal Classic type, although the former can still be supplied when required, and Ideal Indirect Cylinders in Copper have been reduced in price.

Copies of the new catalogue have been distributed to many architects and trade firms, but a copy of it will gladly be sent on application.

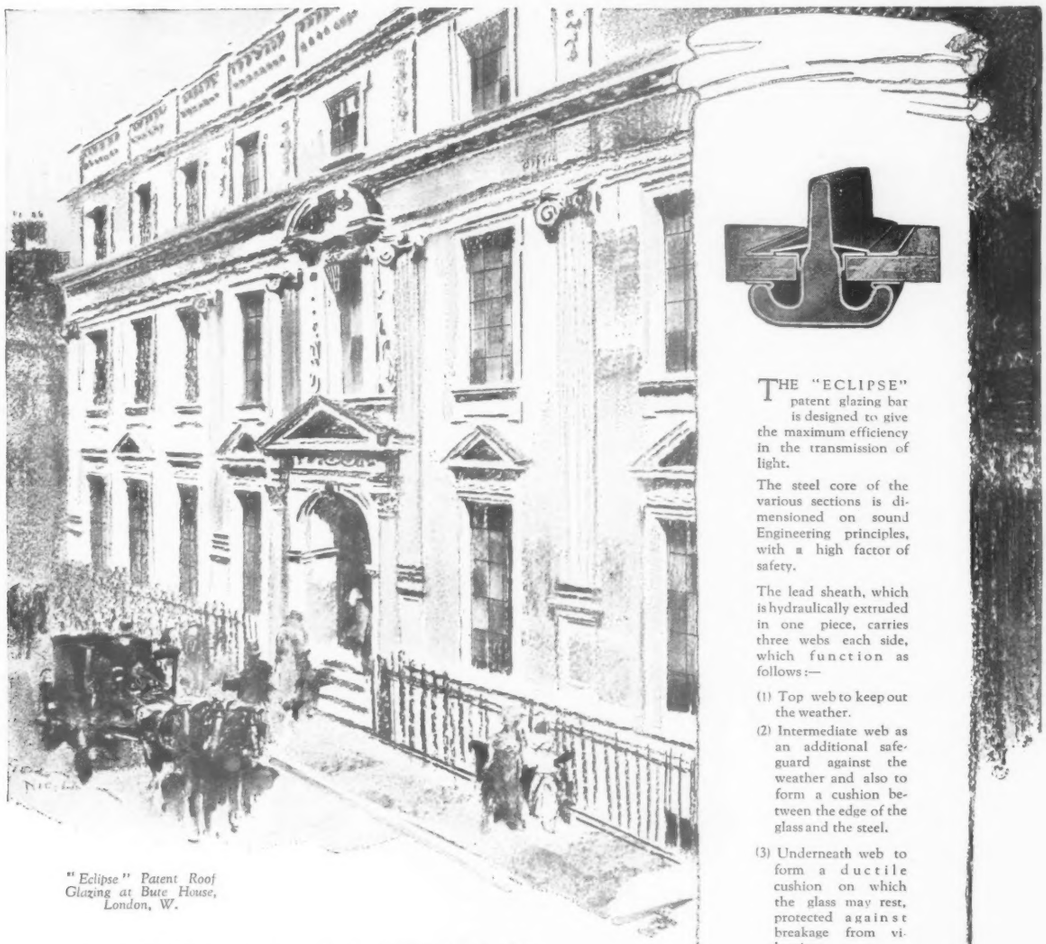
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Contractors for St. Alphage Church, Hendon,
illustrated on pages 14 to 17 in this issue.

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Street Lighting in New Zealand.

The General Electric Co., Ltd., Magnet House, Kingsway, London, have recently supplied some fluted cast-iron street-lighting columns for a large lighting scheme in New Zealand. They are fitted with a five-light bracket arm supporting four



One of the fluted cast-iron street-lighting columns.

10-in. dia. frosted globes on the side arms, surmounted by a 12-in. dia. central globe. The height to the top of the centre globe from ground level is 13 ft. A specimen of the columns is shown in the accompanying illustration.

The London Hospital.

Messrs. Gaze's, of Kingston, were the general contractors for the new out-patients' department and residents' hostel to the London Hospital, which were opened last month. The work consisted of the building of a basement, with forty-one bedrooms over, all bedrooms being fitted with lavatory basins in fitted cupboards, and tiled bathrooms on each floor; fitting the boiler-house with large boilers for burning oil fuel; fitting the Bearsted clinical theatre with special acoustical plastering to walls and ceiling and the galleries (in Terrazzo paving) with tiers of oak seating. Installing in the pathological department, comprising animal-rooms and lecture-room for demonstrating, north lights, complete with sinks, teak benches, etc., and special blinds to darken the lecture-room when required.

THE ROYAL MASONIC INSTITUTION FOR GIRLS.
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ARCHITECTURAL COMPETITION.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit Designs in Competition for the School Buildings and School Houses for 400 Senior Girls, proposed to be built in a Park of 200 acres at Rickmansworth, Hertfordshire.

The Committee have appointed Mr. Henry V. Ashley, F.R.I.B.A., of 14 Gray's Inn Square, W.C.1, to advise them on the conduct of the Competition, to act as their Assessor, and to make the Award. Premiums of £750, £500, £400, £300 and £200 will be paid to the authors of the designs placed by the Assessor first, second, third, fourth and fifth in order of merit.

Applications for the Conditions of the Competition and Site Plans should be made on or before Saturday, January 21st, 1928, to the undersigned, accompanied by a payment of £2 2s., returnable on receipt of a bona fide Design, or upon return of the Conditions on or before March 1st, 1928. The latest date for sending in Designs is Wednesday, September 5th, 1928.

MAURICE BEACHCROFT,
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